

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10-PAGE SUPPLEMENT,  
INCLUDING TWO COLORED PLATES.



THE ELEMENTS. (2) "AIR." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 86.)

## THE ART AMATEUR.

## My Note Book.



*Leonato.*—Are these things spoken, or do but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*

HAT will be done with Millet's "Angelus" now that Mr. Sutton has secured it for his firm, the American Art Association? And will he find a way to bring it into this country free of duty? These are questions of very general interest in art circles just now. The first query can be satisfactorily answered only by Mr. Sutton and his partners. The second can be answered at once in the affirmative. There is a way of bringing in the picture free of duty, and no doubt it will be adopted. It will be claimed

that the "Angelus" is *not for sale*, and it will be brought into the country *in bond* "for exhibition purposes only." Under these conditions the American Art Association, in its corporate capacity as an institution "for the promotion of the fine arts," will borrow the picture from the American Art Association, in its capacity as a firm of dealers in works of art, and in its dual capacity the American Art Association will be doubly happy. For six months the "Angelus" will be exhibited in the United States, and at the expiration of that term, the bond under which it will be entered at the Custom House can be renewed for another six months, and it doubtless will be so renewed. During the twelve months the picture will have been shown throughout the country, and I should not be surprised to learn that money enough had been taken in to pay for it. The expenses would be next to nothing. The canvas is only  $21\frac{1}{2}$  inches by  $25\frac{1}{2}$  inches, and could easily be carried about—very different from Munkacsy's "Christ Before Pilate," the immense size of which made the transportation difficult and the exhibition of it outside the principal cities of the Union unprofitable: Yet consider the enormous profits derived by the exhibition of that spectacular canvas!

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AT the end of the twelve months the picture, I suppose, will go back to Paris. By that time the strenuous efforts that are making for the repeal of the thirty per cent duty on works of art may have been successful, and the "Angelus" may come in free. If there should be no prospect of such a happy consummation, the American Art Association, or Mr. Sutton, whichever it may be, of course would be able to sell the picture in Europe for a very handsome price. Or, what would seem by no means unlikely, the Corcoran Gallery may buy it at the end of the twelve months. Its representative was ready, I am told, to give the same price that Mr. Sutton paid for it (553,000 francs), and had the next right to it at that price, after Mr. Sutton; Mr. Antonin Proust having surrendered the prior claim of the French Government.

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THE interesting statement is made to the Pall Mall Gazette by Archibald Ramsden, that he has received more than a thousand pounds sterling from the sale of photographs of Focardi's group of "You Dirty Boy," well known in both hemispheres from its application as an advertisement for certain soap manufacturers. Mr. Ramsden says he bought the group in plaster, paying £100 for it. It was exhibited at the Paris International Exhibition of 1878.

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THE Corcoran Gallery was the purchaser of the superb panel by Rousseau, "La Ferme sous Bois," which was knocked down to Knoedler & Co. at \$11,700. It was among the "Cent Chefs d'œuvre" shown in Paris, 1883, and it would be difficult to find a more representative work of the master. The title of the picture is derived from the rather poor-looking, thatched and white-washed cottages, half sheltered by trees, in the middle distance. The sunlight falls brightly on the roofs, on the summit of the slope, and on the road to the right, which is half lost through an avenue of trees,

whose trunks also are touched by the rays. In the foreground, three cows are drinking at a pool, which reflects part of the middle distance. To the right is a large oak, with knotted trunk and weird, gnarled branches.

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A COMPARISON of values, past and present, of some of the Sécrétan pictures sold in Paris is interesting. The Corot (No. 2), "Le Matin," which brought 56,000 francs, was originally sold to a M. Larrière for 6000 frs., and "Biblis" (No. 3), which brought 84,000 frs., was bought, out of the master's studio, by Détruisont, a dealer, for 10,000 frs. "Biblis" was Corot's last picture, and was exhibited at the Salon after his death. Decamps's "Singes Experts" (No. 11), for which Durand-Ruel paid 70,000 frs., had belonged to his father, who got it for 2500 frs. The percentage of advance on another Decamps (No. 13), which had been owned by the elder Durand-Ruel, was twice as great. The picture was sold originally to a Mr. Boyard (an old collector, who died years ago) for 600 frs. Boussod, Valadon & Co. bought it for 36,000 frs. In 1860 the elder Durand-Ruel gave 3000 frs. for it. Delacroix's vigorous "Tigre Surpris par un Serpent" (No. 17), for which Mr. Sutton paid 37,500 frs., sold that same year for 440 frs. In 1866, at the Van Cuyck sale, it fell, for 2750 frs., to Durand-Ruel, who resold it for 3000 frs. At the Wilson sale in 1881 this panel brought 24,100. The Delacroix, "Desdemona Cursed by her Father" (No. 18)—not by Othello, as the catalogue has it—for which the elder Durand-Ruel gave only 350 frs., his son was glad to get for 15,000 frs.

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MEISSONIER'S "Cuirassiers—1805" (No. 39) showed the greatest loss of any of the modern pictures in the sale. M. Sécrétan had paid 380,000 frs. for this canvas, which measures 4 ft. 2 in. x 6 ft. 6 in., and it fell to the Duc d'Aumale for exactly half that sum. The auctioneer asked for it 250,000 frs. In like manner he asked 100,000 frs. for "Les Joueurs de Boules dans les Fossés d'Antibes," for which years ago Durand-Ruel paid 40,000 frs.; but Mr. Sutton got it for 44,500 frs. This panel is  $17\frac{1}{2}$  in. x 30 $\frac{1}{2}$ . It was among the hundred chefs-d'œuvre of 1883. The largest percentage of loss on any picture in the sale was in the case of Fortuny's "Fantasia Arabe," which cost M. Sécrétan 80,000 frs. It fell to Madrazo, the Spanish painter, for 24,300 frs.

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OF the unparalleled advance in the value of the "Angelus" from 500 frs., for which it was originally sold by Millet, to 553,000 frs., at which price Mr. Sutton has secured it for the United States, it is unnecessary to say more than has already appeared in these columns. But the antecedents of another Millet, "Le Retour de la Fontaine" (No. 64), sold to Arnold, Tripp & Co. for 20,600 frs. in the Paris sale, are not without interest. The painting was bought by Durand-Ruel for 1000 frs. in 1873 from Sensier, who probably did not give Millet more than 40 frs. for it, and thought, no doubt, that he did a good stroke of business when he sold it to Durand-Ruel in a lot of forty-two pictures by Millet (including "Le Vanneur," now in the Vanderbilt collection, and a host of other works of the first order by the same artist), and numerous pictures by Delacroix, Corot, Diaz and Rousseau, which are now the glory of some of the finest galleries in Europe and the United States, for 260,000 frs. It would be interesting to know how many hundreds of thousands of dollars that sum now represents in pictures in the United States alone. The pastel, "Payan Faisant Boire deux Vaches" (No. 100), which fell to Durand-Ruel for 26,000 frs., sold for 7800 frs. at the dispersion, in 1875, of the charming collection of pastels by Millet, got together by Gavet. There were about a hundred and fifty of them. They probably cost Gavet about 100 frs. each. The collection would bring in Paris to-day at least 2,000,000 frs.

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THE seventeen pictures pledged for a loan in London by Mr. Sécrétan were sold there, at Christie's, on July 13th. The competition for their possession was not very spirited, and the sum realized fell short of what was expected, and certainly in some important cases, of what Mr. Sécrétan paid for them. The first Hobbema sold was the superb water-mill and cottages adjoining I remember well in the Hamilton Palace collection. At the dispersion of that famous gallery at Christie's, it brought \$21,300. The other Hobbema and the Ostade were in the San Donato sale. Mr. Davis was said to have bought the Hamilton Palace Hobbema for the

Duke—or shall I say the Duchess—of Marlborough, who is striving hard to recover the walls of Blenheim House, which were ruthlessly denuded of their treasures shortly before her marriage. The following table shows the buyers—mostly dealers—and the prices:

1. Pater, J. B.	A Camp Scene (panel).	Reeves.	\$3,727
2. " "	A Camp Scene (panel).	Boussod, Valadon & Co.	4,200
3. " "	Fête Champêtre.	Boussod, Valadon & Co.	17,325
4. " "	Fête Champêtre.	Charles Davis.	27,300
5. Hobbema, M.	Water Mill and Adjoining Country.	Colnaghi.	7,875
6. " "	Landscape with Cattle and Figures.	Gooden.	1,418
7. Ostade, Isaac	The Cabaret.	Harry Quilter.	2,048
8. Van de Velde, Ad.	Milking Time (5 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in.).	Agnew.	2,475
9. Wouvermans, Ph.	Capture of a Town.	Agnew.	8,650
10. " "	Unloading a Vessel.	Agnew.	2,142
11. Perugino, P.	The Madonna.	Dren.	6,035
12. Décamps.	Eastern Court-yard, with Children.	Agnew.	6,563
13. Delacroix.	Christophe Columbus at the Monastery.	Durand-Ruel.	17,850
14. " "	The Giaour.	Boussod, Valadon & Co.	14,700
15. Millet.	The Winnower.	Arnold & Tripp.	15,225
16. Troyon.	Le Garde Chasse.	Boussod, Valadon & Co.	15,225
17. " "	The Heights of Suresnes.	Agnew.	137,473
Total.....			

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THE day that the seventeen pictures of M. Sécrétan were sold at Christie's, the little collection of the late Colonel McMurdo was dispersed at the same auction-rooms. The colonel was an enterprising American, whose investments in the Transvaal may yield his widow an immense fortune, if the Delgoa Bay difficulty, about which the newspapers have had so much to say lately, should be settled adversely to the Portuguese Government, whose arbitrary conduct in tearing up McMurdo's railway is generally condemned. The collection of pictures was mixed as to quality, but contained several admirable works. Meissonier was represented by "La Viénette" and "Les Mousquetaires," for which 1250 and 1600 guineas respectively were bid; but the pictures were bid in, the prices being far below what McMurdo paid for them. It was said that the decline in price was due to the copyright having been disposed of; but I am told that the colonel had not owned the copyright of either of them. Among the old masters, Rembrandt's "Death of Lucrece," a famous work which had figured in the Thomas Lawrence, Munro and San Donato collections, led to a spirited contest, resulting in it being knocked down to Mr. Lane for 3750 guineas, which, if my memory serves me, was much less than it brought at the San Donato sale. Durand-Ruel got "The Concert," by Adrian Ostade, for 640 guineas—a bargain. "The Laughing Boy," attributed to Leonardo da Vinci, fell to Mr. Charles Davis for 1670 guineas, who, it was said, bought it for the Duke of Marlborough. His Grace certainly got "Les Quatres Éléments d'Empedocle" for 74 guineas, but he is hardly to be congratulated on that purchase. Franz Hals's "A Lady," in black dress, lace collar, cap and sleeves, and gold chain, and "A Burgomaster" in black dress and hat, with white collar and cuffs, were bought by Agnew for 1600 and 540 guineas respectively. The whole collection brought about £22,000.

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IN an editorial article on the Sécrétan sale, the London Times exclaims (a little prematurely, it appears now): "It now belongs to France, at the cost of 553,000 francs; which, taking the size of the picture into account, is perhaps three times as much, in proportion, as the Ansidi Raphael cost the British nation." Emphatically English to estimate by the inch the value of a great painting! Surely, though, The Times should be above such philistinism.

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EUROPEAN ideas seem to be making rapid headway in Japan. The Leipziger Tageblatt is responsible for the following illustration of this point: A couple of months ago the Mikado was greatly incensed with one of his officials, and sent him his death-warrant in the usual form. But as the official had hitherto discharged the duties of his high position to the entire satisfaction of

his Imperial master, the Prime Minister was commanded to offer the delinquent a valuable dagger enriched with diamonds, wherewith to administer to himself the coup de grâce. The victim received the murderous weapon with every token of profound submission, on which he retired into his house, and from there betook himself to the harbor, where he went on board a vessel that was sailing to Havre, and after a successful voyage proceeded to Paris, where he sold his dagger for 150,000 francs.

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COROT'S "Incendie de Sodôme," a canvas four and a half feet wide, which the artist is said to have regarded as his masterpiece, has been bought for 120,000 francs by Durand-Ruel. There is an etching of it in the "Collection Durand-Ruel" of 1873. It is curious, by the way, to note how frequently this veteran dealer sells and buys back works of the schoolmen of '38.

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QUITE a triumph has been scored at the Universal Exposition at Paris by Messrs. Davis Collamore & Co., by their exhibit of Rookwood pottery and the cut glassware of T. G. Hawkes, of Corning, N. Y. Nearly all of the best pieces of the former have been sold—although, of course, not yet delivered to the buyers—and a further supply has been ordered from the works in Cincinnati. What is especially gratifying to American pride in relation to these purchases is that many of them are made by foreign specialists or connoisseurs in the ceramic art. The proprietors of the Royal Worcester Works, of England, for instance, and the director of the Musée des Arts Décoratifs, of Paris, Mr. Theodore Haviland, of Limoges, Mr. Adolphe Hache, a famous Paris manufacturer, Mr. Christofle, the jeweler, and the Princess Gortchakoff, of Russia, too, are among the buyers. One superb little vase, with gold-dust under the rich green glaze—like aventurine—was secured by a Japanese collector. Mr. Potter Palmer bought the largest object in the display, a double-handled vase, nineteen inches wide, decorated with a vigorously modelled Japanese dragon under a rich glaze ranging in color from browns to greens. Other glazes run from umber into brown reds and tawny orange. Perhaps the most interesting piece of the collection is a large vase, nearly cylindrical, which the Rookwood people have named "The Tiger-Eye." The remarkable effect of gold under the glaze is produced from the manganese by one of those happy accidents in firing which cannot be repeated.

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THE Hawkes cut glass is a genuine surprise to those in the trade in Europe, who seem never to have suspected such progress in this industry in the United States, as is evidenced by the exhibit in the Davis Collamore & Co. pavilion. The variety in design is what most interests them, notably shown in an ice-cream set of rare beauty. More technically interesting are a punch-bowl, eighteen inches in diameter and fourteen inches high, and a set of four champagne jugs, wonderfully cut under the handles with the full design. As a rule, in such objects, this part is left plain, as it is most difficult to cut under the handle without breaking the jug.

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THE American representatives on the International Fine Art Jury at the Paris Exposition were General Hawkins, W. T. Dannat and Charles Sprague Pearce for painting, Jules Stewart for wood-engraving, and P. W. Bartlett and H. Bisbing supplementary jurors for painting and for wood-engraving respectively.

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AT the first meeting of the International Jury (Section of Painting) the bureau was constituted as follows: President, Meissonier; Vice-President, Portaels; Reporter, Lafenestre; Secretary, W. T. Dannat. In consideration of the importance of the exhibit of the United States, there was a desire to elect an American vice-president, and the name of General Hawkins was put forward, but only seven votes were given to him. "We cannot vote for a man who is not a painter," said the majority. W. T. Dannat was elected secretary unanimously, with the exception of one vote, his own. Out of forty-one votes he obtained forty and the cheers of the whole Jury.

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QUANTIN is publishing a magnificent work by Edouard Garnier on "La Porcelaine tendre de Sèvres," finely illustrated with colored plates reproducing choice specimens from the collections of Edouard André, Marquis de Vogüé, Alphonse de Rothschild, etc. The book will be issued in ten parts, at twenty francs each, and will contain in all fifty colored plates, which promise to show the

best color-printing that we have yet seen. M. Garnier's name is well enough known to make all praise of his text superfluous.

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MR. POTTER PALMER takes home with him to Chicago a number of important pictures bought during his recent stay in Europe. Among these are a fine study by W. T. Dannat of the central figure in the "Spanish Quatuor"—the girl playing the castanets; a fair Daubigny; a picture by that incomplete, but often interesting genius, Albert Besnard, and a portrait of Mr. Potter Palmer, by I. Gari Melchers. Mr. Palmer evidently intends to add to his gallery in future some representative American painting.

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DURING a recent trip to Corsica, Mr. Henry Bacon at Jaccio came upon an equestrian statue by Barye, of Buonaparte, attired as a Roman Emperor, with his four brothers, as Consuls, at the four corners of the lofty pedestal. No one in the place knew who the sculptor was or seemed to care. There was a tradition, however, that he was paid half in money and half in cannon. Mr. Bacon tells me that he does not think highly of the statue as a work of art.

LONDON, Aug. 10, 1889.

MONTEZUMA.

## TWO NOTABLE FRENCH ARTISTS.

A MOST interesting exhibition of paintings by Claude Monet and of sculpture by Auguste Rodin was opened in the Petit Gallery at Paris at the end of June. There is no reason why the two men should be coupled together, so we will speak briefly of each separately. The one hundred and forty-five oil paintings by Monet here exhibited represent the effort of twenty-five years. In many of the earlier works we discern the influence of Courbet, Manet and Camille Pissarro; but of these influences Monet gradually rid himself, and in his later work he remains absolutely personal—a being gifted with singular acuteness of vision, with an eye that analyzes and decomposes colors that appear simple to ordinary mortals. Monet looks only at nature. His joy is in light—in sunlight and its play upon landscape and water, in the delicate colorations of the dazzling pulvularity of light, in the analysis of atmosphere. No artist ever put into his pictures so much light as Monet. As regards Monet's vision of nature there is nothing to be said; it is his own; it is novel; it is full of curious observation of color; it has revealed to us many phenomena which we had never before seen until he taught us how to see them. As regards his way of rendering his vision on canvas, we may, I think, justly regret the "brutalité" of his means, the exceptional conditions in which his pictures require to be examined, the want of charm of aspect, their general absence of daintiness and delicacy. On the other hand, these pictures may have a delicacy of a new kind for the appreciation of which our eyes are not yet sufficiently educated. The sincerity of the artist is beyond question; the novelty of his vision is equally indisputable; the interest of his studies of light and atmosphere is real. On the other hand, I may be allowed to be sincere on my part and to confess that my appreciation of Monet's work is not yet so lively as even to approach admiration, much less to proclaim him the great landscapist, the prodigious artist which his admirers make him out to be.

Auguste Rodin is not a pupil of any master. He learned the technique of his art as a "praticien." In 1877 he sent to the Salon a figure called "L'Age d'Airain," which gave rise to grotesque accusations of moulding from nature. In 1881 he sent to the Salon "Saint John," now in the Luxembourg, and a figure called "The Creation of Man," followed in subsequent years by various busts. Meanwhile he was at work on a monumental "Gate of Hell," ordered by the Museum of Decorative Art—a gate on which he has represented Dante's poem deprived of all local color and synthetized as a panorama of human passions, vices and woes. This gate is not yet finished, and it would, perhaps, be vain to hope that it ever will be finished. Nevertheless, even in its present condition, it will remain an incomparable monument of original conception, intense feeling and new attitudes. The characteristic of Rodin's work is newness of attitudes. The types of groups, and the arrangements of line and mass consecrated by the sculpture of the past, are insufficient for Rodin's vision of nature. He sees humanity in infinite variety of gesture, of attitude, of expression. His object seems to be to reproduce states of soul. Hitherto his greatest work is a gigantic group of

the "Bourgeois de Calais," the six burgesses who sacrificed themselves to save their fellow-citizens from pillage and death when Edward of England besieged their town. Rodin has represented these six citizens marching toward death over the rough road in a group, each figure by itself, isolated as it would be in a group of men walking on a flat surface. There is no composition in the ordinary sense of the term; no pyramidal arrangement; no rhetoric; no convention. The six men are there, walking, each one a personality, each with characteristic features and gait. This work is very grand. It moves to pity. It impresses with an intensity that classical sculpture has never attained. It is absolutely original.

The exhibition of Rodin's work comprises these "Bourgeois de Calais," a magnificent bust of St. George's, a statue of Bastien-Lepage, and upward of thirty studies and groups, many of which belong to the "Gates of Hell," and represent the animal life of humanity with an intensity, a vibration, an eloquence of line and a novelty and variety of gesture and bearing that stamp the sculptor as a most powerful and truly personal artist. Rodin's work is so unlike all that we know, his personality is so striking, his expression so peculiar to himself, that it would require many pages to study him at all adequately. My conviction, however, is firm. He is the great sculptor of our day and his name will figure in the annals of this century after those of Rude, Barye and Carpeaux.

Rodin is now a man of fifty, robust, master of himself, freed from all trammels of a material or moral kind by the recognition that his talent has recently received at the hands of the State and of the artists. He is just entering upon that period of strength and serenity when an artist produces his best and most definitive work.

THEODORE CHILD.

## THE PARIS CENTENNIAL EXPOSITION.

## DECORATIVE ART.

MY final impression is that the Paris Exhibition is more interesting outside than it is inside, for the reason that industry of late years has been more active than art, Industry, science, and engineering skill have created the true marvels of the Paris Exhibition, namely, the Eiffel Tower and the Machinery Gallery; the wonderful structures of iron and of terra-cotta which constitute the Exposition buildings are the work of engineers rather than of architects; in line, in color, in material aspect, in conception, and in execution, the architecture of the Exposition is novel and full of promise; it is the embryo of the architecture of the future, of the architectonic methods of the iron age, and of a ceramic ornamentation of gay and delicate tonality renewed from the models of the Medes and Persians. Compared with this prodigious and efficacious energy of the engineers, the artists seem dull, motionless, imprisoned in old formulae, their eyes fixed upon the past, their hands benumbed by routine. I shall therefore need to say little about them. A brief review will suffice.

In the section of furniture and interior decoration the exhibits at the Champ de Mars are singularly uninteresting. The English, who made such a remarkable show in 1878, show nothing of importance. The Belgians and the Dutch make no effort either. The Italians continue to produce their very cheap carved wood furniture and chairs of most skilful workmanship. The French alone make a great display of furniture, but there is absolutely nothing worthy of especial notice, except the marquetry work of Émile Gallé, of Nancy, who exhibits a number of tables and of small pieces of furniture of amusing form and fine artistic workmanship, the whole in natural unpolished woods. M. Gallé, who is also a maker of fancy glass and of faience, has established of late years very extensive workshops at Nancy, and become the most versatile and eminent of the French decorative artists, the French William Morris, so to speak, without Morris's silly fads. Gallé has produced some beautiful objects of great originality of conception.

The French make a splendid display of jewelry, but of jewelry in the French taste, which remains faithful to the styles of Louis XIV., XV. and XVI., and admits as novelties little beyond naturalism. Now it is curious to note that, while in the eighteenth century France was the queen of the fashions, and French artists and artisans had only to obey their own taste in order to please the taste of all Europe, nowadays all this is changed. France is no longer the queen of fashion in art. By her great

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Revolution and by her noble theories about human liberty, France contributed more than any country toward the awakening of the national sentiment among the various ethnic groups of Europe. In politics she has suffered from her generous conduct and now she is suffering in her commerce, because the awakening of the national sentiment has been naturally followed by the awakening of national taste. The stronger the personality of a nation, the less amenable it becomes to exterior influences. Nowadays England has an art of her own, and a national taste which is manifested both in the fine and the applied arts. The same is the case with Russia, Italy, Germany, Austria and the United States, though the latter country still lives in close sympathy with French art. Nevertheless, thanks to the efforts of Tiffany & Co. in particular, there has grown up a distinctive American style in goldsmith's work and jewelry, while in house decoration, architecture, and all kinds of ornamental work there exists already a mass of productions, from the examination of which we might deduce certain characteristics of line, of ornament, and of structural disposition sufficient to constitute a truly national American style. This being the case, what have the French jewelers done in order to maintain their old supremacy? They have aimed simply at perfection. Whether the object be in the style of the art of the past, or whether it be conceived in the naturalistic taste which the study of Japanese art has brought into favor within the past fifteen years, the work of the best French jewelers is absolutely perfect and therefore admirable in every latitude and in every climate. Boucheiron, Froment-Meurice, Bapet and Falize, Aucoc, etc., exhibit objects perfect in taste and execution, but without any particular novelty in form or conception. The most striking feature of French jewelry in 1889 is the reproduction, in mounted diamonds and precious stones, of natural objects—a sprig of flowers, a single flower, or an insect. Subjects inspired by natural flora, and notably from orchids, are now made by the French jewelers with consummate delicacy of hand and perfect appreciation of the individual physiognomy of each leaf and flower.

In massive gold and silverware, whether for table use or for objects of ornament and luxury, it is indisputable that the French and all the other nations are beaten by Tiffany & Co., who equal them in fine workmanship and surpass them in imagination and novelty. Both in jewelry and in other objects the exhibit of Tiffany & Co. shows a fertility of invention, a splendor of ornamentation, and a vivacious interest in all the details of finish and aspect, which offer a striking contrast to the immobility and routine of the Europeans. In 1878 Tiffany introduced us to the charms of hammered silver, and showed us how to apply the decorative methods of the Japanese to the usual articles of Western service. In 1889 the dominant note in the Tiffany exhibit is the Saracenic or Persian influence; both in form and in ornamentation the inspiration is Persian. This does not mean to say that Mr. Moore and his collaborators are simple imitators; they are rather interpreters. In the Tiffany establishment the designers are always encouraged to go back to nature; when they are at work on a subject where fish form an element, they will have live fish in an aquarium before their eyes; when there is a question of plant forms, they will have growing plants to study from. So, I imagine, in the creation of this series of objects in the Saracenic style, the designers have doubtless been surrounded with Persian objects in metal and earthenware which have suggested the forms; they have analyzed the conventionalized Persian floral decoration and restudied it from natural flowers; they have followed sympathetically the lively and poetical imagination of the Persians, which finds expression in the varied and symmetrical intricacy of the ornamentation with which they delight to cover the surfaces even of the poorest materials. Thus having become thoroughly Persian in spirit, and being already masters of all the processes of repoussé, of casting, of chasing, of niello, and also of the secrets of the enamels and patines in which the Japanese excelled, they have produced objects that are Persian in general aspect and yet unmistakably American. The most important piece in the Tiffany show is a fine ribbed vase of massive silver, richly ornamented in relief and decorated on the shoulder of each rib with a trailing cluster of orchid flowers in polychrome enamel of the most delicate tones—a splendid and most original object. To my mind the most perfectly elegant and tasteful piece is a silver coffee-pot of Persian form, with a symmetrical design in niello which shows

through the veil of deep violet blue patine that covers the whole piece. To notice even the principal objects in Tiffany & Co.'s exhibit would require more space than I have at my disposal, so varied is their production and so manifold the luxury of their patrons. In Europe there are only very few princes of blood or of finance who could afford to buy the magnificent pieces which Tiffany & Co. seem to make currently for use as umbrella-handles or hair-brushes; with their "clientèle" of millionaires these New York Benvenutos are probably the only goldsmiths in the world who need never hesitate a moment before carrying into execution the most costly and the most novel conception; they are sure of finding a customer. This fact even deprives them of some of their merit, while at the same time it obliges them to bear constantly in mind that energizing truth, that there is always room up at the top, and that those only can remain at the top who truly deserve the place. Both in the jewelry and in the silver exhibit of this firm I noticed several results of happy excursions in search of ornamental motifs among the North American Indian tribes. I also remarked with wonderment a grand vase, some three feet high, made of mixed alloys, such as the Japanese have made only in very small pieces—gold, silver, "shakoudo," "shibouitshi," etc., the whole mysteriously mixed so that they present a rich mottled surface. In making this piece, Mr. Moore has solved a metallurgical problem which has long puzzled Western experts. The entire Tiffany exhibit, even to the show-cases, were made in America and from American materials.

In the section of ceramics, the French National manufactory of Sèvres makes an exhibit considerable in the number of pieces, but very disappointing from all points of view. It is useless here to return to the questions of hard, soft and semi-hard pastes which have of late years caused so much ink to be spilled over the heads of the directors of Sèvres; for that matter, the subject has been discussed in previous numbers of this journal; nowadays, the semi-hard paste triumphs under the administration of M. Deck. As for the forms, they are those of the old routine, together with a few modifications introduced years ago by Carrier-Belleuse. The colors are insipid and often vulgar; the decoration rarely quits the beaten track of the usual Sèvres flower and figure subjects. Sèvres is still lingering in the traditions of Louis Philippe, or at any rate of Napoleon III. It remains deaf to the fame of living and modern art.

The place of honor in the French section has been given to the American firm of Haviland & Co., of Limoges, who exhibit, in a handsome pavilion in the grand gallery, some artistic "grés" and a splendid selection of fancy and table porcelain. The paste of the Haviland porcelain is as fine as it can be, and their new forms are exceedingly elegant and very charming in decoration. The prevalent ornamentation is floral. To praise Haviland ware is superfluous; you need not turn to the signature in order to recognize one of their plates; the form, the distinction of the colors employed, the tastefulness of the design, and the general elegance of its aspect will at once tell the connoisseur whence it comes. As regards the Haviland "grés" and the fancy objects in porcelain of a purely artistic and ornamental nature, they remain works of art of lasting interest, which will hold their own in the museums of the future side by side with the works of the master potters of all ages.

A new potter, Auguste Delaherche, exhibits some fine "grés" of simple form and decoration, very distinguished in tone, though sometimes a little sad. The Delaherche "grés" are quite novel and personal in aspect; they will doubtless never become popular, but they will certainly be appreciated by those delicate connoisseurs who take delight in the severe coloration of Velasquez.

Dammouse, of Sèvres, exhibits some fine "grand feu" porcelain; Chaplet, of Choisy-le-Roi, vies with the Orientals in the depth and variety of his "flambés." Then we come to the mass of ordinary manufacturers and to the specialists who imitate the old French pottery: Pull, who makes Palissy ware that deceives the experts; Émile Gallé, who exhibits faience like the Alsatian eighteenth-century ware; Clement Massier, of Golfe Juan, who makes old green Marseilles with Berain patterns, etc., etc. The section of decorative ceramics is very important, as might be imagined from the rôle which terra-cotta, lava, enamelled faience, etc., play in modern iron architecture. There is, however, no particular novelty to be noted, except M. Léon Fargue's facsimile reproduction of the famous Archers of Darius, which the Dieulafoys brought back from Susa, and which are now in the Louvre Museum. Here is a chance for an architect who has an

armory or a gymnasium to decorate; the effect of the frieze of life-size archers would be grandiose.

In the foreign sections the ceramic show is not deeply interesting. Italy sends a lot of Cantagalli imitations of Forli, Faenza, Urbino, Castel-Durante, etc. England is represented by Minton, Goode, Daniell, Copeland, Doulton, etc., who have not much that is new. The English potters are faithful to their traditions; they still consider Flaxman to be a great man and Wedgwood another, and the Iliads of Homer seem to them admirable subjects for decorating a vase. The English potters also excel in imitating Sèvres patterns of the worst epoch. Royal Worcester, of course, continues to triumph. There is also a new monumental service just invented called the "Midsummer Night's Dream" set. All this, of course, pleases the English. To my mind it seems as a rule heavy, overcharged with decoration; rich, but ostentatiously so.

Austria-Hungary makes a very important ceramic display, notably Fischer, of Buda-Pesth, Stellmacher, who makes ivory porcelain at Teplitz, in Bohemia, and Grossbaum, of Vienna. The forms are apparently copied from Oriental models of the most flamboyant and unrestful kind, and the decoration is prodigal of burnished gold. The general aspect of this ware is extremely brilliant, not to say gaudy. However, such, we must presume, is what the national taste demands.

Boch Brothers, of Keramis-la-Louvière, are the most interesting representatives of modern Belgian ceramics. They excel in fine faience and in the stanniferous faences of Delft and Rouen. Their imitations of French pottery of the Louis XIV. epoch are marvellous.

Holland is represented only by Thooft and Labouchère, the well-known makers of faience, who continue at Delft the traditions and manufacture of Delft ware.

Forty-four Japanese exhibitors make an amusing show, which, however, contains nothing very novel.

Is there, then, no new thing in the way of ceramics at this great World's Fair? Yes; and a most interesting novelty it is. In the Danish section a magnificent case, bearing the arms and name of the Copenhagen Royal Porcelain Manufactory, contains some of the loveliest things that modern ceramic art has produced. Just eighteen months ago the director of this establishment, M. Ph. Schou, began to produce artistic pieces. Last autumn he came to Paris with a few specimens, some of which immediately found their way to Mr. W. T. Walters's collection in Baltimore. At the Champ de Mars, the Copenhagen manufactory, hitherto a producer of purely commercial goods, has asserted itself as one of the most artistic ceramic establishments of the present day. The paste is the finest hard "grand feu" porcelain. There are pieces of pure white Copenhagen that may be put side by side with Oriental white, and none can tell the difference without looking at the mark. The specialty of Copenhagen, for the moment, is pure white and blue and white. The forms and the decoration are Japanese in inspiration without ever being merely imitative. This new Copenhagen art porcelain has had great success among the Parisian connoisseurs, and every piece in the show-case was sold before the exhibition had been open a week.

Among the objects of art worthy of the attention of amateurs, collectors and directors of museums, I note finally the pewter work of Jules Brateau and the massive glass of Rousseau and Émile Gallé, most various in form and execution, inlaid glass, "flambé" glass, cameo, enamelled, intaglio and églomisé glass, etc., precious in aspect and often beautiful in workmanship.

Jules Brateau has revived the art of making artistic pieces, épergnes, ewers, platters, and other objects in pewter. This "orfévrerie d'étain," as it is called, was created in the sixteenth century by François Briot and practised by him and his successors in France and in Germany, until the eighteenth century, when the art was lost. Brateau revived it about ten years ago and now produces artistic pieces of great beauty of design and fineness of execution. Specimens of his work have been bought by the South Kensington Museum, by the Musée des Arts Décoratifs, and by other European Museums.

About tapestry, lace, book-binding and various minor art industries I say nothing, for the excellent reason that I find nothing strikingly novel to mention. For that matter, The Art Amateur follows so closely the progress of all that concerns the decorative and industrial arts, that even a Universal Exhibition cannot show many new things with which its readers are not already familiar.

THEODORE CHILD.

# THE GALLERY

PEN-DRAWING FOR PHOTO-ENGRAVING.

VI.

To follow up the subject referred to in my last paper as to the use of solid blacks, I present this month some drawings which show its effective employment under many different phases.

In that by Jules Jacquemart we have a careful study of a corner of his studio with various Oriental art objects. On the table, conspicuously presented, is a rectangular jardinière with strong perpendicular bands of some dark color, which the artist has very effectively indicated by stripes of pure black. There is but little light and shade upon the various objects of bric-à-brac shown, the artist having depended chiefly on suggestions of local color. No better practice could be recommended to the student who wishes to draw for the newspapers or to make illustrations for children's stories than that of selecting still-life objects, particularly dark or rich in coloring, and endeavoring to represent them as graphically as possible with mere outline and the local color washed in with a brush full of India ink. I say such practice is good for those who wish to draw for newspapers, because you must know that there are many fine and delicate illustrations which appear in certain first-class weekly periodicals and magazines which could not possibly be printed in the columns of a daily newspaper. A first-class weekly paper or magazine will use heavy super-calendered paper, the best ink, and a printing-press especially suited for such work, which moves slowly compared with the press which prints the daily edition of a newspaper having a circulation of a quarter of a million copies. To have a block print well in the columns of a journal run off on cheap "news" paper with "news" ink, on a press that turns out the printed sheets at almost lightning speed, it must always be remembered that the original drawing must be made with *vigorous lines* and only the *simplest shading*, if indeed any be used at all. In place of a carefully worked-over background, delicately cross-hatched, a good wash of solid black is generally preferred, for it is not only safer in case of poor printing, but it is in itself effective in giving relief to objects. It does not have the look of jet black upon the paper; it loses in working, and presents rather a gray appearance. This is all the better, as a rule; for it breaks an otherwise uniform flatness, which is not agreeable.

PEN-SKETCH BY EDITH SCANNELL.

In the drawing of the statue of Rabelais shown herewith, the solid black is used most effectively to throw up a *fine* drawing. Observe what an appearance of solidity it gives the whole mass of marble. In newspaper print-

ing such fine lines in a drawing as are shown here would be ruined, if not lost entirely.

There are no doubt many of our readers throughout the country who will be called upon at no distant day to furnish illustrations for their local papers. For these the present article ought to have special interest. Country "weeklies" are generally printed in much the same manner as the dailies I have referred to. They are not "run off" at such a rapid rate, but the same kind of drawings are needed for them. Never forget that you may send the publisher a carefully finished example of pen shading, and perhaps he will have it reproduced on a "process" block; but he will know better than to take a second one from you, for any attempt to print the picture will fail. The printed page will show little more than a blot where the picture should be. To prepare yourself for drawing for any newspaper, your first care must be to express a great deal in as few lines as possible. The drawing we give by that capital artist, Mars, of young ladies at a fashionable English school "taking a constitutional," illustrates what I mean by this. Observe the firm outlines and how the solid blacks are used for indicating strong shadows—notice under the hands and cape, for instance—and local color. The features, you will notice, are merely suggested. So, too, with the amusing sketch of London "city" men, "At Ludgate Hill Railway Station," waiting their turns to get their boots "shined." It shows but very little shading: mere outline tells nine tenths of the story and solid black the rest. A drawing in this style could be cheaply and easily made by the zinc etching process and effectively printed.

As somewhat more delicate examples of the pen-work of this clever Frenchman, two or three other sketches of his are given. But you will notice that he always



"TITO MILEMA." PEN-SKETCH.  
(FROM THE TERRA COTTA BY HENRIETTA MONTALBA.)

depends upon a good strong outline. In somewhat the same manner, and quite spirited, although less free than the work of Mars, are the four hitherto unpublished drawings given herewith by that always popular contributor to *The Art Amateur*, Miss Edith Scannell, of London. A firm outline is the chief characteristic of this lady's work. No lines are wasted in the sketch of the little girl with a tennis racket; the solid black used on the stockings gives redoubled action to the figure. The artist has used Chinese white in drawing the cockade to the cap and the braid on the jacket of the little fellow in black. You can always pick out detail of trimming or effects of high light upon solid black with the pen and Chinese white. The same means have been employed in finishing the cat in the illustration, "An Unprovoked Assault."

I have spoken of the effects of blacks upon whites, as in the case of the jardinière, and their double use for shadows and for local color. A clever introduction of the black wash to represent the density of night and to throw out illuminated objects is found in some sketches by Fraipont, given herewith. Of course these are not strictly true to nature. They are given chiefly to show how *effects* in black and white may be got in a simple way.

That pure outline can be used in an artistic manner will readily be seen in the "Tito Milema," by Henrietta Montalba. The eyes are particularly fine in this drawing. The lines are nicely used in the head by Miss Scannell where they take the direction of the hair, and represent its undulations and texture at the same time that they do the shadows. The spirit of Miss Scannell's designs is decorative rather than illustrative. This quality is found in many of our own illustrators of children's books. The drawings by Birch, who illustrated "Little Lord Fauntleroy," are very rich in decorative feeling. For further instruction upon this



STATUE OF RABELAIS, BY HÉBERT. PEN-DRAWING BY D. REQUIER.

## THE ART AMATEUR.



"AN UNPROVOKED ASSAULT." BY EDITH SCANNELL.  
(PEN-DRAWING, TOUCHED WITH CHINESE WHITE.)

subject, I cannot do better than refer the reader to the articles in *The Magazine of Art* on the "Language of Line," by Walter Crane, an excellent artist and illustrator of children's books in England.

ERNEST KNAUFFT.

PIGMENTS for water-color painting may be had in various forms, and each possesses some advantage, though, for general purposes, moist colors in tubes are by far the best. Hard colors in cakes or in sticks require to be ground on the palette before using, a tedious operation, apt to be very badly performed when one is sketching from nature and anxious to secure some passing effect. On the other hand, when carefully ground they afford smoother washes and more brilliant tints

than moist colors, and they are, on that account, more used in illuminating wood in all sorts of careful and delicate studio work. The best plan is to grind in saucers, at the beginning of a day's work, as much of each color as is likely to be needed. Water should be added drop by drop, and the liquid color should be stirred with the brush each time before using, until it assumes a certain oily appearance, which shows that the coloring matter is very finely divided and properly held in solution. Care must be taken to keep dust out of the saucers and to have separate saucers for mixing tints. Sticks are a little handier in grinding, but are more liable to break than cakes. India ink is the only color that usually comes in that form, but the Chinese and Japanese use sticks of all colors, and occasionally one may buy sticks of sepia or gamboge.

MR. EDMOND BONAFFÉ, himself an amateur of the highest distinction, has given to *The Guide de l'Amateur*, of Paris, some remarks on collectors, the gist of which, we think, it may be useful to lay before our readers. He recognizes two quite different species of collectors, the first of which are occupied with works of art, the second with everything else. The second is probably a scientist, or, at any rate, will find it necessary to study his specialty—minerals, butterflies, or whatever it may be—in a scientific manner. His great aim is to complete his series, to have some example, however poor, of every species. The amateur of art is troubled by no such preoccupation. What he wants are simply beautiful things that appeal to him by their beauty. He is not concerned to have a complete line of Chinese porcelains bearing the marks of every emperor from Kienlung down, nor to have examples of each of Corot's six or seven different manners. He fastens on the *choice* example, the exceptional work of art of whatever period or manner. He has no theory to prove, no list to complete.

His sole utility to the rest of the world is that he helps to preserve its best things.

IT IS, OF COURSE, USEFUL TO THE COLLECTOR OF WORKS OF ART TO HAVE AN ACCURATE KNOWLEDGE OF THE HISTORY AND THE



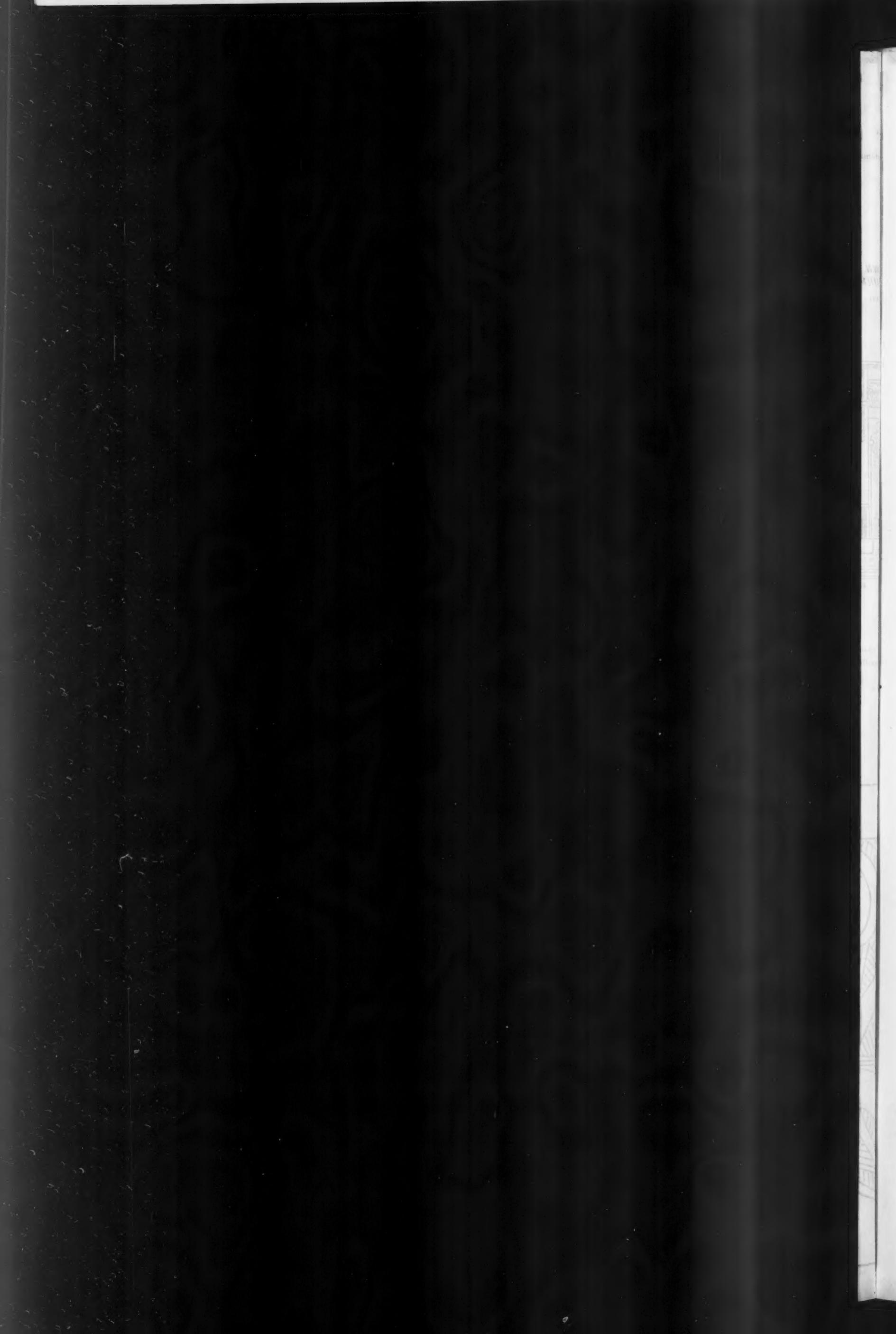
PEN-DRAWING. BY EDITH SCANNELL.

processes of the art which he especially affects. But many of the greatest collectors and most skilful dealers have had no such knowledge. They knew a good thing from a bad one, they recognized the work of a particular artist by a sort of instinct. Habit, long acquaintance with their subject and some inborn faculty for detecting the spurious and the mediocre served them instead of consciously acquired training. As Mr. Bonaffé says, such a man as soon as he sees a fine thing knows it, believes in it and requires no proof. He may be deceived; but the erudite amateur, who puts trust in his knowledge, is the natural prey of the counterfeiter, who is also a



ENGLISH FASHIONABLE YOUNG LADIES' SCHOOL "TAKING A CONSTITUTIONAL." PEN-DRAWING ON ENAMELLED PAPER. BY MARS.  
(SHOWING THE USE OF SOLID BLACKS, WITH WHITE LINES SCRATCHED OUT WITH A SHARP POINT.)





student, and who finds it easier, as a rule, to imitate a mark or to forge a date than to produce a really excellent work.

THERE are those who unite a natural inclination toward the beautiful with serious study of some special



PEN-DRAWING, TOUCHED WITH CHINESE WHITE. BY EDITH SCANNELL.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)

period or line of work. Those, of course, are doubly sure of their position, and they receive perhaps double the pleasure of the ordinary amateur from their collections. But the unlearned amateur may, after all, have the best of it. He runs no risk of being deceived if he applies to living artists, and his delight in their works will, in the great majority of cases, be heightened and prolonged by the friendships which he will naturally form. The two, Mr. Bonaffé hints, will have one of the strongest of bonds to bind them together. For if the artist is the father of his work, and always retains a paternal interest in it, the amateur, who purchases to enjoy and to preserve, is the foster-parent, and acquires a similar interest.

"THE education of the amateur," Mr. Bonaffé concludes, "is long and difficult. Natural gifts do not quite suffice. Assiduous practice, a daily devotion to the work, a wise distrust of one's self, a patient but inexorable determination to weed out everything that is not of the best are also necessary. In the long run, his taste becomes purer, more refined, his eye more penetrating, his instinct surer and more subtle. After many years more, many more false steps, he may come to acquire a clear intuition of the beautiful," and to rank as the creator of a collection which, itself, may be considered a work of fine art.

WHEN once it has been realized that that which appears to be an oval in perspective is the same thing as a circle in plane, and that all triangles having the diameter of a circle for their base and their apex at any point on the circumference are all right-angle triangles, their right angles being on the circumference, and this geometrical problem is applied to perspective, then you have the key to the whole of angular or oblique perspective.

AVOID, unless there is æsthetic reason for it, magnifying unduly the size of a building or mountains, etc., in the distance; instead of increasing its grandeur by exaggerating its size, you simply bring it forward, and so diminish the distance, and with it the appearance of largeness.

Do not try to patch and mend a picture that has not in it the spirit of truth. We have seen, for example, a crayon portrait doctored

until the mute lips of the poor subject seemed tremulous with indignation, or compressed with desperate determination to endure whatever might come. Sometimes there would be a look of pity, which plainly said to the well-meaning perpetrator of the wrong, "After all, your grievance is greater than mine, thanks to my passive condition. Cease your feverish efforts, or you will get beyond what flesh and blood can stand." Then comes the final appeal, "Oh, consign me to oblivion! and may your devotion be better rewarded by my successor!"

THE Louvre has acquired, at a recent sale at the Hôtel Drouot, an ancient scenic mask in amber, representing Hercules. The head is covered with the lion skin, the iris of the eyes and the mouth are cut through, and there are on the reverse appearances which indicate that the object has been used as a cover of a box. The price was but 270 francs. At the same sale the South Kensington Museum purchased an Egyptian vase in green enamel with bands of rosettes, lotus flowers and birds, for 1000 fr. A Tanagra figurine representing a young girl seated on a rock and holding a little Eros on her knees brought 1720 fr.; and another female figure with a sepulchral urn 1150 fr.

THROUGH President Carnot, the King of Corea has presented to the Sèvres Museum two bowls of Corean porcelain, said to be of the thirteenth century. We venture to say that not even the King of Corea can tell with certainty the date of any really ancient piece of his country's ware.

ALEXANDRE GOUGET, who died recently at Melbourne, Australia, where he had been sent by the French Government to supervise the arrangement of the French art works in the recent exhibition, was the designer of the mark now used on all the productions of Sèvres. This mark represents a Greek potter seated at his wheel. It

is the last of a rather long series. The comet was first used in 1769. Before that a golden sun was the mark. During the Revolution it was the Phrygian cap. Under Louis Philippe the arms of the King were substituted for this republican sign. The famous porcelain factory is now again installed in the park of St. Cloud, where the first French porcelain was made. The famous pieces in "pâte tendre," so sought after by amateurs, were produced at Vincennes. But whether in reality made at St. Cloud, Sèvres or Vincennes, all the productions of the national factory are known as Sèvres.

THE head of Diana (page 87) will be very effective for china decoration in Lacroix colors, treated in the following manner: Outline the features in red brown. For the flesh, use a flat tint of two thirds flesh red No. 1 and one third (or less) ivory yellow. Mix with tinting oil for laying in and stipple with the flat end of a stippler. Let the hair be reddish brown, made by mixing No. 4 brown and flesh red No. 2. Shade the braids with the same color. Put in all the crescents with Cooley's matt gold. Make the background of pearl gray mixed with tinting oil and a little flux; blend with the pouncer. For the oval band around the head use Victoria blue edged on both sides with gold. For the two square bands use Pompadour red, filling the spaces between with the background color. Let the shield for the monogram be Pompadour red, and the monogram gold. One firing only is necessary. This design is also well suited for stained glass, and would make a good fire screen so treated. The head only should be painted. The rest should be in stained glass.

AT the Hôtel Drouot there will take place shortly a two days' sale of etchings and lithographs of the highest rarity and of great interest to collectors and to museums also. The well-known art critic, Philippe Burty, one of the government inspectors of Fine Arts, has de-



"AT LUDGATE HILL, LONDON." PEN-DRAWING BY MARS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING, PAGE 69.)

## THE ART AMATEUR.

termined to sell his fine collection of etchings and lithographs of the Romantic period, consisting of choice proofs and of many pieces almost unique. For instance, there are seventeen proofs of Meissonier's early etchings, most of them trial proofs of which only two or three copies were printed, pieces so rare that they may be almost called unique. M. Burty, it will be remembered, was the friend and testamentary executor of Eugène Delacroix, of whose lithographs he has a complete collection in the very finest proofs; of Delacroix's etchings he has also a curious set covered with marginal notes mostly of animal-studies made at the Jardin des Plantes in company often with Barye. Of Decamps's match-



USE OF SOLID BLACKS FOR CONTRASTING EFFECTS.  
(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)

less lithographs M. Burty has a perfect set printed on Chinese paper. The etchings of Fr. Bonvin, the lithographs of Camille Roqueplan, Tony Johannot, Isabey, Celestin Nanteuil and other famous names of the Romantic epoch are all represented by complete sets in the finest proofs. Besides the above the sale includes works by Seymour Haden, Edwin Edwards and quantities of rarities in the way of etchings and lithographs, which will certainly lead to some lively bidding.

A FAVORITE formula for grinding gold, that works well, is as follows: On a perfectly clean glass palette empty a dollar's worth of powder gold. Add to it just enough fat oil to hold the mass well together without making it very wet; then add turpentine ad libitum, and grind for an hour—more or less—until all seems right. Keep the mixed gold on a glass or china slab or in a bottle.

THE colored golds or bronzes for china painting are: red gold, brown gold, pure green gold and green gold bronze. Silver and platinum are also used. All these may be bought prepared for use, or you may grind them for yourself. A third part ordinary yellow gold is often added to red gold to give it a copper tone and increase its lustre. A pale gold is made half of silver and half of yellow gold, and yellow gold may be beautifully tinted by a slight admixture (in the powder) of pure green gold. Golds of different colors are often used on one piece of work. As a rule, the colored golds or bronzes are not burnished. They are either left quite dull, as they come from the kiln, or are slightly scoured with the glass brush. Handles of vases may be painted either in glaze or gouache colors fired once and then covered with a light wash of gold. The effect is soft and pleasing. If the colored golds are to be thus used over the paint, the latter should approach the tone of the special gold to be used—thus under yellow gold, use a soft yellow paint like yellow ochre; under green gold bronze, brown green No. 6 is a good color to use.

If vase handles are to be brightly burnished after firing, it is better to lay the gold directly upon the china without color beneath it. In this case the wash or coating of gold must be somewhat richer than in the other.

IN removing the gold from the glass palette on which it has been ground, a clean, flexible steel knife may be used if this seems easier, but never grind it with a steel knife. It may be ground with a glass muller and in a shallow glass dish, if this is preferred to a flat palette.

AMONG cultivated white flowers, lilies of the valley are very tempting—especially if one is using water-colors. A beginner in flower painting, however, is not likely to make these dainty, perfect little things look natural without working them up too minutely. Flowers that can be produced with more freedom of hand are better. Some that are made up of small flowers are in such compact form that they may be treated almost like large individual flowers. The snowball is a good example. This must have its inner greenish tint laid in first, broadly, if oils are used, and marking interstices only, if water-colors are used; then the numerous small flowers are developed—that is, touched in with a view to their general effect. The main thing is to secure the correct proportions of light and shade upon the cluster as a whole. Let some of the clusters or cymes nod so as to show the delicate lines of green at the base, and they will appear less solid. The snowball suggests many other flowers that may be treated similarly. In whatever shape the clusters of fine flowers may be presented, if they are at all compact, they may safely precede double flowers. This practice with flowers that are white, or nearly so, will train the eye and prepare the student to take up bright colors and do justice to their various shades and half-tints, thereby avoiding the crude effects that are too often seen.

LETTERS TO A YOUNG LADY

WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

IX.

I AM glad you have seen a genuine Royal Worcester vase, and can therefore understand this particular form of decoration. That you have lately visited the Trenton potteries, and admire the decorated ware there as much as most of the imported, does no discredit, my dear, to your judgment. There is much taste shown by those who handle these Royal Worcester colors among the amateurs in this country; I have lately seen some vases in three tints of one color, with dashes of gold here and there, which would be highly creditable to any professional decorator.

As to the paints, your friend who works in water-colors will understand me when I say they are manipulated much like gouache colors; in fact, they are sold by that name, because, I suppose, they can all be modified by the addition of white. They come in powder, in bottles, and vary in price from twenty to fifty cents. There are about thirty colors in all, which can be as easily combined as oil or water-colors. This, you know, is not true of the Lacroix colors; neither are we in the habit of mixing white with them.

Another point of difference, which is most essential, is the absence of flux in their composition. You remem-

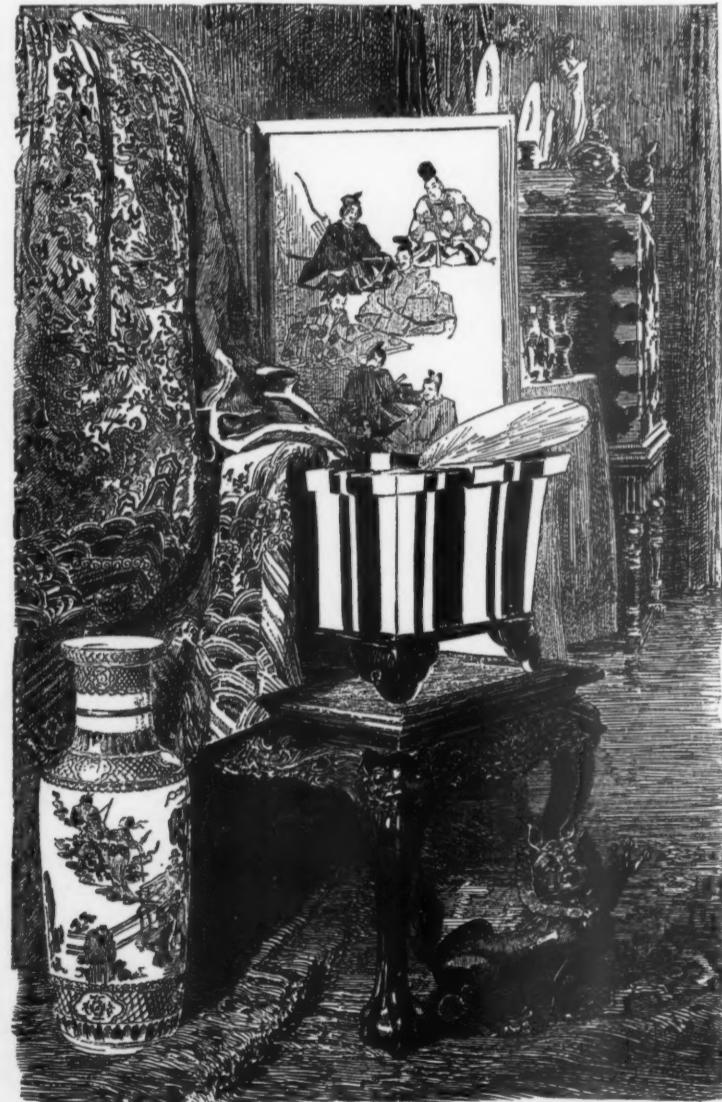
ber, we add flux to the Lacroix colors, and thus increase the brilliancy of the glaze on the painting; but these gouache colors, after firing, are *not* glazed. In fact, the smooth glaze of the china has entirely disappeared in an evenly dead surface. Of course this is due to the color laid upon it. In using these colors, the background is invariably of some even tint, and on account of this dead surface you will readily understand that this kind of decoration is only suitable for such objects as do not call for frequent washing.

The tint most used for grounding is called "velvum" by some dealers, by others "ivory," which latter better describes the quality of the color. After firing, it really looks like ivory, a delicate creamy tint; but on the palette it is a dirty yellow, like pale yellow ochre in water-colors. Do not be disturbed by this; the firing will remedy this seeming contradiction of terms.

The Worcester colors are mixed on the palette just as other powdered colors for china painting are mixed, namely, by taking as much powder as will rest on the point of your penknife, laying it on the palette, dropping two or three drops of fat oil upon it, and rubbing together until all is perfectly smooth. If the oil has not moistened



USE OF SOLID BLACKS.  
(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)



CORNER OF A STUDIO. DRAWING BY JULES JACQUEMART.  
(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)

all the powder add still more, and also a few drops of lavender oil. In the Lacroix colors we use turpentine, but as this dries too quickly, the lavender oil is prefera-

ble. If you have copaiba, or clove oil, either will answer the purpose; but remember always that the paint on the palette should be much thinner for grounding than for ordinary painting of flowers. Some of the powdered colors are not well ground in the making; therefore do not consider it lost time to rub the paint over and over upon the palette. A strong wrist and infinite patience will reduce the coarsest powder to an impalpable paste. When painting over the ground in flowers or figures the same manipulation is repeated in preparing all the paints.

The grounding color is laid on with a large brush and treated with a dabber, just as you have heretofore tinted the ware with Lacroix colors. You may also have painted in India-ink or carmine the design chosen, before applying the ground; or if you can draw well by this time, you can do it in pencil right over the color as soon as it is dry. This is the method if you have chosen ivory for the grounding tint. If, however, you prefer other colors, you may use them just as they come in the bottles, or make them lighter in tone, and so more delicate, by the addition of white. This also is in powder, and may be added to the paint upon the palette.

You have noticed how few colors are used in the Royal Worcester decorations, and how flatly the tones are applied. Have you also observed that in some parts of the design the outlines are in gold and in others a raised gold line? The outline in gold can be applied before the ground is fired, if you care to buy the gold especially prepared for that purpose; but the raised line must be fired before the gold is used—otherwise it will chip off—and thoroughly dried, on a stove if possible, before sending it to the kiln.

You understood, of course, that the grounding color was to be removed, before painting the design, by using erasing oil or a sharp knife. Do not attempt this until the surface is dry and hard; then you can handle the ware without uneasiness. There is a paste especially prepared for raised gold outlines; it comes in powder, in bottles, and looks like yellow paint. The price is twenty cents. It is mixed on the palette with the smallest amount of fat oil and turpentine possible to ensure complete manipulation, but it must be so thick that it will not spread out on the palette when removed to one side. When a particle is lifted on the point of a fine brush, and is laid an even and fine line where desired on the painting, if the line spreads or flattens out, you will at once understand the paste is not thick enough. The only remedy is to add more powder, and manipulate again. This paste works and looks, except for color, like the white enamel used for the edges of leaves in connection with the tube colors, and should be treated in the same way.



DRAWING BY MARS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)

These raised edges are placed round the petals of flowers, even to the centre of the flower; the stamens of flowers, the edges of leaves and stems. A variation is

sometimes made by outlining only the edges in high light. You will soon learn that the paste must lie evenly as to thickness in every part of the design, and, if it is not high enough, another application can be made when the first is dry. When I said the Royal Worces-

brown green for the leaves and stalks, veining the leaves with light apple green. For the background use either the white of china, Chinese yellow or celadon for the entire set.

KAPPA.

THE design for a bread plate may be treated as follows: Tint the border blue—a very delicate shade. Use deep blue for the corn flowers, adding a very little light carmine. The centres of the flowers should be almost black. Take out the background for the wheat. Paint it in with yellow for mixing; shade with sepia and gray. For the greens use grass green and shade with brown green.

THE orchid plate ("Laelia Harpophylla") given among the supplement pages this month is the eleventh of the promised series of twelve. Wash in all the flowers and flower stems, also the bract or leaf around the main stem, with orange yellow; shade the flowers with carnation No. 1 and orange yellow. The lip, or curly petal, is white outlined with orange; shade the bract with brown green. Paint the leaves grass green and shade with brown green. In cases where the petals are curled over and show the under sides, they should be lighter in color underneath. Shade the flower stems with brown green also.

## PAINTING SEPTEMBER FLOWERS.

PRE-EMINENT among the wild flowers for September ranks the golden-rod, and with it, its faithful follower, the aster. They are found all over the country in profusion, greeting us often in late August with their wealth of color. Both are more readily painted in oil than in water-colors, partly because the brilliant yellow is so difficult to produce against a white background and partly because of their form or shape. Especially may this be assumed of the aster, whose pin-shaped petals are found by one stroke

of the brush. If you cannot make a background for the golden-rod, you might paint it on a warm gray, or light brown tinted paper. After drawing the margin of the bunch—for even one spray is a bunch of infinitesimal flowers—draw carefully the small green stems that connect these with the larger stalk. In many sprays of golden-rod, you do not see them until you search for them; but they are there, and form the wonderful character of the flower. Paint these also carefully with a delicate green, composed of Hooker's green, emphasized in the shadows with burnt Sienna,



AT SCARBOROUGH, ENGLAND. DRAWING BY MARS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)

ter colors were more susceptible of combination than the tube colors, I meant that you can mix the yellows and greens and browns and reds and so forth, to produce any tint that you wish. There is one exception. This is coral or bright red. It is best to use this only for high lights, not even shading it with a darker color. It is very brilliant, and ought really to have its own particular brush. These colors are also more easily painted upon the china, probably because they are opaque.

I would advise, in your first attempt at using them, to make the decoration as simple as possible. Do not use the raised paste; outline the design with the same color pure, or with another which will be harmonious, such as yellows with brown, reds with brown, lilac with purple, light greens with dark greens. Use, if you can, a simple design of leaves, and with the ivory background only employ three leaf tints. If you like to outline these in gold, it can be done after the piece is fired, when you can add a rim of gold at the top, and gild the handle as well.

If you choose to use an inexpensive gold, you can buy the liquid gold, which is only seventy-five cents a bottle.

But of the peculiar properties of gold, and its skilful adaption to decorative designs, I must write later. I hope you will be able to make use of some of these suggestions before another month, and that you will confer with me if you encounter any new difficulties, so that I may assist you.

L. STEELE KELLOGG.

THE seventh and eighth of the series of "crescent" salad plates are given this month. Edge each plate and outline the design with gold. Use gold also for the crescent in the centre, outlining it with brown green.

For the purslane (No. 7), use pale yellow for the petals of the flower, dotting the centres with gold. Add a little apple green to brown green for the leaves. Use red brown for the stalks. If gold is not used, outline and vein the leaves and outline the stalks with red brown, the flowers with brown green, and use yellow brown for the crescent.

In the partridge vine design, the flowers are white with a pink flush. Use a little carmine. Add apple green to brown green for the leaves, and use brown or brown green for the stalks. If gold is not used, outline with



DRAWING BY MARS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 69.)

Indian yellow and Prussian blue. Paint the darker parts of the flower with Indian yellow and a little burnt Sienna. This is a powerful pigment and may ruin the whole if carelessly used. If you have preserved all the high lights with care, paint them with gamboge; glaze

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the Indian yellow also with it, when quite dry. If you have light cadmium in your box, use it. When you pronounce the work finished, place your drawing side by side with the flower. Stand off, study it carefully. It looks faded to you, I am sure; you long to reproduce that intense yellow that rivals the glory of the sunset. The only way to gain this, will be to make the shades and shadows more pronounced. Darken the greens under the sprays, and the browns at the base of each little flower. Sometimes a few asters, by force of contrast or complementary color, bring the yellows in stronger relief.

The asters are deep purple or lilac, some with dark centres and some with light ones. You will not find these difficult against a tinted or even white background. Paint every little petal separately where you see it separate, but not unless; do not draw or paint from imagination or memory when making a study of a flower. If you faithfully copy nature in the beginning, you may in the end depend upon your memory. One of our most conscientious delineators of nature gazes upon a scene, then goes to his study and reproduces it in black and white to the delight of thousands. But only the gifted can do this. Any tint of purple or lilac can be made with new blue, carmine and rose madder.

I wish this summer you might paint marsh-mallows. Gather the buds on long stems in late afternoon, and place them in a pailful of water. In the morning they will have expanded into full flower. It is almost impossible to carry these flowers any distance when fully blown. Larger than the hollyhock, which they closely resemble, they are much more fragile. They grow in swampy places and on the margins of streams. The flats round about Newark are gay with myriads of these flowers in September. I have found them in luxuriance on Staten Island. Like the rhododendron it is a truly royal flower. White, pink and crimson, with a long bright yellow stamen covered with pollen like the calla lily. Some of the flowers have dark centres like the hollyhock and poppy, but not all. If you can delicately shade a surface as large as one of these petals, to give that cup-like effect, you will have virtually mastered the whole thing. Did you ever try to paint the interior of a white china cup looking down into it? Excellent practice before attempting flowers!

For the colors of marsh-mallows, you must depend on rose madder and carmine, a little ivory black, with both in the shadows. Blue in combination makes the shadows too purple. For the centre stamen, lemon yellow and gamboge, and for the shades in the white flowers, lemon yellow and black—a little Hooker's green in the centre in combination with the yellow. This flower is more susceptible of pictorial effects than most wild flowers on account of its size.

L. S. K.

### THE ART OF ILLUMINATION.

#### III.

THE list of compound colors might be extended indefinitely, but it would be quite impossible to give all the useful mixtures which can be made of a very few colors. Taking the above as a starting-point, experience will best teach you the combinations suited to your taste and style of work. But always be careful to keep your compound tints clear and pure in tone; no matter how dark they may be, do not let them become muddy or dirty. The prime characteristic of good illumination is exquisite purity and brightness of color, and no obscurity, heaviness, or foulness of any kind has any place in it.

In order to mix any of these tints, you will clean perfectly your glass slab, and placing upon it as much as you may think necessary of the Chinese white from the bottle, work it with the palette knife until it is perfectly soft and uniform in substance. Then take a little of the color you want, say cobalt, and work it into the white, still with the palette knife, until you have the desired tint. Only a small amount will be necessary, and it is a pity to waste good color. Be careful, and consider well the depth of your tint with regard to its appearance when finished; remember that it will be modified in effect—made darker or lighter to the eye—by the white or the pure color which is to be worked over it.

In taking the color from the pans use a clean penknife or other convenient tool, and never put your brushes into them. By this means you will preserve both your brushes and the purity of your colors. Also be careful to keep all dust from them. It cannot be too strongly insisted on that cleanliness and nicety in every

detail is of the utmost importance. Illumination can rely upon no picturesque or accidental effects to cover up slovenly work, but must be delicate as well as brilliant throughout, like a perfect piece of jewelry.

Mix your tint to about the consistency of cream, and with your palette knife remove it to one of the little saucers. Take a brush of such size as will be most convenient for the space you have to cover, and having wet it and brought it to a point, dip it in the tint and fill it so that when applied to the paper the color will flow easily from it. Begin at one corner of the part you are to color, and work along with short strokes, covering the ground perfectly as you go. Do not rub the color on, but working lightly let it flow from the point of the brush, renewing it from the saucer as soon as the flow diminishes, until you have covered the desired space with a perfect coat of color. Do not go over or touch any part twice with the brush, and do not let an edge dry before you lead the color along from it, so that no joining may be perceptible. When rightly done, the color will settle down as it dries into a dead, flat, enamel-like surface. There should be no waves, spots or streaks apparent.

If there is any trouble about the color taking kindly to the paper, put two or three drops of liquid ox-gall in a teaspoonful of water, and with a clean brush wash it over the place. Let it dry or nearly dry, and then try your color again; there will probably be no more difficulty. Sometimes it may be found more convenient to put a little ox-gall into the color.

The same directions will serve for managing all the tints. When a leaf, letter, or ornament of any kind is to be shaded on a portion of its surface, it is generally best done with a pure transparent color laid over the tint. Suppose it is a light blue ornament to be shaded on one side. After the first tint is dry, mix a little cobalt or French blue simply with water, and taking a small clean brush lay the shade on in a wash, rapidly, so as not to disturb the under color. If it shows any tendency to spread on the tint, a very little gum water mixed with it will prevent that. If there are any stems straight enough to be ruled which have a dark side, rule them with the same color in the mechanical pen. Short curved ones do with a fine brush.

The very fine white lines, dots, and other ornamentation may be put on with either a pen or a brush, as you find most convenient to your hand. A very fine red sable brush is, however, best suited to the purpose, since it works the same whichever way it may be turned, and there is no danger of scratching up the under color. The brush should be firm and capable of being brought to a perfect point, such as to permit the white to flow from it in a fine line as it is rapidly moved along in a nearly perpendicular position.

Mix a little Chinese white with pure water to a rather thinner consistency than that of the mixed tints, and with your brush filled, but not loaded, try first some of the dots. Just touch the point of your brush to the colored surface, holding it almost upright; if the white works well it will leave a little round speck, which will remain crisp and sharp when it dries. Unless it does this it is not in the proper condition. Observe whether it seems too thick or too thin, and work it over with the palette knife accordingly. It may be necessary to do this several times. White is often very troublesome, but patience and thorough manipulation will make it yield at last, and when it really is fit the finest lines and dots will flow from the brush readily, producing the effect of delicate etching in white upon a ground of beautiful color. Understand, nothing can be done by pressing the brush upon the surface. It must be moved about with lightness and freedom, the point of it merely touching, and the under color will seize upon the white, absorbing the water from it instantly, and thus leaving the line firm and sharp. Add a drop of water at times to the white in the saucer to keep it in the same condition.

For ruling straight lines the white needs to be a little thinner than for the brush work, but not much. See that your mechanical pen is perfectly clean, open it a little, and dipping a brush in the white fill the pen not more than a quarter of an inch deep. Regulate the pen to the thickness of the line desired, arrange your straight edge on the design, touch your pen at one end of the line, and if the white takes at once to the surface, draw it rapidly but lightly and firmly along to the other end. If the white does not flow do not bear on, but draw the brush through the pen, filling it anew, and try again. White requires constant care and coaxing, but, with proper exercise of patience, it can always be managed.

Gold works very much like white in some respects, but is not so troublesome on the whole. It must not be taken out of its saucer and worked with the palette knife like white or color, but you should have two brushes, a medium-sized one for grounds and a fine one for line finishing. These should be kept strictly for gold, that there may be no chance of muddying it with any color, and there is no need of ever washing them. Only be careful to keep them with their points in good shape, and put them away just as you have used them. Much gold would otherwise be needlessly wasted.

To prepare the gold for use, in the first place put a few drops of water in the saucer with it, and let it soften a little; then with the larger brush gently mix it until it becomes of a fit consistency for use, which you will ascertain by trying a little. It should cover the paper instantly and solidly as the body color does, and should be laid on in the same way. It must so cover the paper as to look like an absolute metallic surface, but should be no thicker than is necessary to that end. Being very heavy, it always falls to the bottom in the saucer, and must be stirred up thoroughly every time you fill the brush. The fine line finishing is done with the small brush after the same fashion as the white, and you will find it work more easily. All the directions given for ruling with white apply to gold, but gold has a great tendency to clog in the pen, which you will have quite often to clean out and refill.

Much of the best work of the old illuminators was finished throughout, after all the colors were properly laid on, with a firm, glossy black outline. This kept it all within the limitations of surface decoration, much as if it were precious inlaid work. It is a matter which will try your steadiness of hand and your patience more perhaps than any other portion of the work; but when well done it adds immensely to the clearness and efficiency of the illumination. Colors may sometimes look dull and hopeless before this is done, which as soon as they are separated and bounded by a firm black line come out bright, clear, and satisfactory. Should you determine on this black line, it is generally better to do it before the white line finishing.

In order to put this line on effectively, mix India ink with a little lamp black and your water so thick that it will just flow from the pen or brush. The line must be kept firm, black and regular. All perfectly straight lines should be done with the ruling pen and straight edge, and long lines of gentle curvature may be done with the same pen guided by the rubber curves, of which you will always find some portion applicable to every line. Have no hesitation in resorting to mechanical aids when they will help you in accomplishing a desired end. Every artist has to make use of tools in a greater or less degree, and the wise one gets from them all the help they will afford him. There will be plenty of your work which must be done in free strokes to call into play all your skill and steadiness of hand.

If any part of the gold is to be burnished, wait until it is perfectly dry after being laid on; then pass the burnisher over it, lightly at first, pressing harder as the polish begins to appear, and if you have properly covered the paper with the gold, you will be able to bring it to a beautiful lustre, and it will look like a plate of gold inlaid into the color, with no suggestion of paper showing through it. Be careful not to rub the burnisher over any of the colors, as it will injure their appearance, and some of them are capable of scratching the burnisher, which you must preserve from all such danger. If there are any fine lines of gold upon the bare white surface to be burnished, do not bear on hard enough to glaze the paper.

Following these directions with care you will probably be able to copy fairly any specimen with which you may meet. Once more let it be urged that there is no such useful study in the beginning as copying good examples of the work done when illuminators had the experience and traditions of centuries to aid them in their practice. After carefully studying and copying a few of these, you will have a better knowledge of designing correctly than you would get in a year by beginning and working at random. Illumination is an art which has lain dormant for so long that it is only to be revived by studying what those did who first gave it life and carried it to its full fruition.

In my next article, I shall consider the very essence and animating principle of the art—design—and some useful diaper and other illustrations will be given.

C. M. JENCKES.

[To be continued.]



STUDY OF SWEET-PEAS. PEN-DRAWING BY VICTOR DANGON.

(FOR TREATMENT OF THE DESIGN IN OIL AND WATER-COLORS, SEE PAGE 86.)

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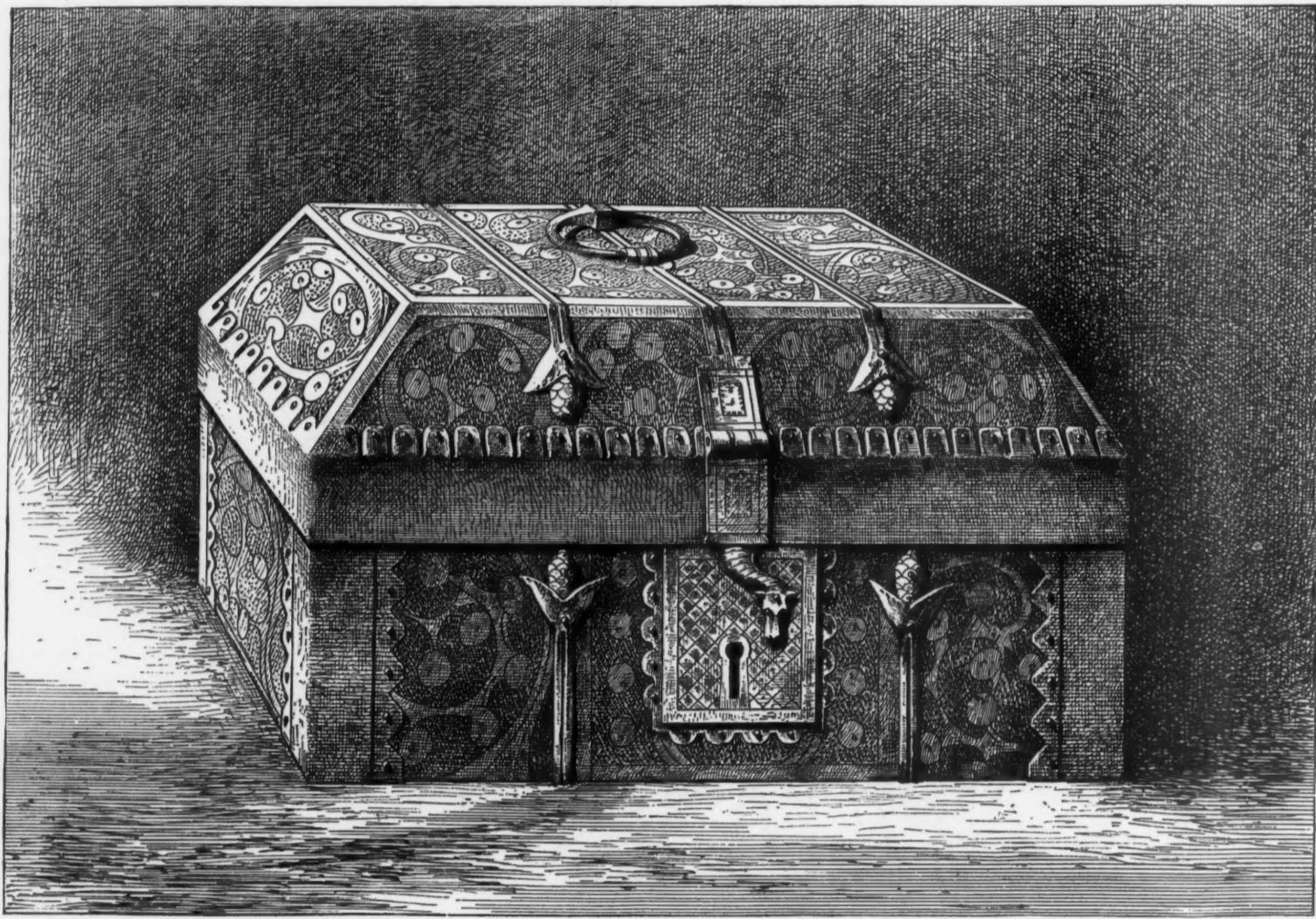
## LEATHER WORK.

WE gave not long ago some instructions as to the stamping of leather with small hand stamps in the old Venetian fashion as a preparation for illuminating or painting. Much bolder and more effective work may be attempted with even greater ease if the leather is first boiled or merely macerated in cold water until soft enough. If alum or soft soap be boiled with the leather, the latter as it dries becomes quite hard and remains so. This is of importance in the preparation of small articles, such as caskets and cases, which require a certain degree of stiffness in their materials. For work of this nature the plan commonly followed is that recommended by Charles G. Leland in his little book on the "Minor Arts," which is to boil thin or "kip" leather in alum water, apply it with strong glue on a mould first carefully made of papier-maché and work it into the intricacies of the mould and finish the details with leather worker's tools. This plan may be easy, but it is certainly tedious and

four square feet, the mahogany mould will do. The design may be drawn or traced upon the wood, which may be easily whitened with a wash of Chinese white. Round and V-shaped gouges and chisels of various sizes are used in the cutting, and may be bought of any dealer in wood-workers' tools. The sand-papering is an important part of this preliminary work, as any roughness may quite spoil the result.

The leather being boiled until quite soft, which takes an hour or so, is pressed quickly into all parts of the mould with a wad of newspaper; then more carefully, part by part, beginning at the centre, with the fingers; finally with wood or bone implements shaped like burnishing tools (the handle of a tooth-brush may answer for one, and a set of sculptor's wooden tools may be all that will be found necessary) it is pressed forcibly into every trait of the design. While the work is going on the leather will be drying and hardening and drawing toward the centre; but it may be kept moist and soft as long as required by a sponge dipped in warm water.

It is in the making of small objects, like the scissors cases which we illustrate, Mr. Leland advises the making of a papier-maché or scrap leather and dextrine mould, which is to remain as a backing within a slight covering of moulded leather. But it is better that this last should be heavy enough to stand alone. The mould for such an object may be prepared in a variety of ways; but the best is to make a wooden core, blocking out, as it were, the general form of the object. The ornament may be carved on this, in relief if it is to be in relief on the finished object, or it may be moulded on it with powdered leather mixed with dextrine or with plaster-of-Paris mixed with gum-arabic and alum, either of which preparations will become hard when dry. The soft leather is pressed around this core, and the ornament is finished by tooling, as has just been described. When finished, a sharp knife is run through three sides, if necessary, of the object and the core removed. The edges are joined, preferably by stitching, while still moist, a job which can be done by any cobbler. The articles can be blackened



FRENCH EMBOSSED LEATHER-COVERED CASKET, WITH BRASS LOCK AND MOUNTINGS. FOURTEENTH CENTURY.

more suited to the mechanic than to the artist, besides which the articles so made can hardly be of a substantial quality; they will hardly, for instance, last as long as the specimens of Gothic leather work from which our illustrations are taken. A better plan is to discard papier-maché and scrap leather and choose a skin heavy enough for the purpose. The model for this, if the work is to be in all respects original, will first be carved out in hard wood, mahogany offering the best grain. It is to be carved in intaglio—that is, the parts that are to be raised in the leather must be cut away in the wood, and the hollows must be carefully rounded and smoothed with sand-paper. If the work undertaken is a large one, such as the panelling of the walls or ceiling of a room, this wooden mould will not answer. It must, in such case, be taken to a foundry and reproduced, both in relief and in intaglio, in iron; and if the use of a press can be had, the relief had better be formed into a roller. But for the work usually attempted by amateurs, which will not go beyond a few copies of a panel, say of three or

It will be readily understood that, on being lifted out of its wooden mould, the leather panel will present the design in relief, but without sharpness or precision. This, however, is but a beginning. Before allowing it to dry thoroughly and harden much may be done by filling in the flat spaces by means of small stamps, as already recommended in treating of unboiled leather work. Book-binder's stamps are the best, and may be had cheaply in great variety. Small punches are sometimes used to produce a hammered appearance, chisels and roulette wheels for lines, and when very thick leather is used lines may be incised with a sharp penknife or with a narrow wood-engraver's gouge. These incised lines, cut with the knife, are very common in good Gothic work, and give it much of its peculiar character. In the upper panel which is shown on page 44, and which would answer well for a piano front, all the outlines of the figures and ornamental foliage were probably produced in this way. The engraving with the gouge would be done when the panel is dry, in which state it cuts like wood,

with black ink or browned with bichromate of potash mixed with water. This last stain renders it waterproof after exposure to the sunlight, but it is poisonous.

Painting, silvering, gilding and illuminating can be done on boiled leather as well as on ordinary leather; but there are other modes of ornamentation which we have not before treated of. One of these is to press into the soft leather stamps cut out of sheet brass or other metal. The leather will swell out in the interstices, and when the stamps are removed will show the patterns in relief. If the stamps are heated before applying them to the leather, the impression which they make will be colored dark brown, which will add to the effectiveness of the ornamentation. The stamps themselves may be left imbedded in the leather and may be fastened by small rivets. Ivory, wood and other substances may be imbedded in the same way, making a very effective, though rude sort of encrusted work. Finally, the soft leather may be moulded freely by hand, just as wax or clay may be moulded, and the flat parts may be covered or partly





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covered with a mosaic of scraps of various colored morocco, as in artistic book-binding. Vellum or parchment panels boiled and moulded as above look very much like rude ivory carvings.

Taken altogether, what with repoussé, intaglio, carved, engraved, moulded and impressed work, gilding, illuminating, stitching, staining, stamping, branding, mosaic and encrusted work, it may be said that, for the amateur with only ordinary means, leather decoration offers the most fascinating of all the arts that may be practised at home and without special training. Panels of considerable size, if well designed and carefully executed by hand, would probably find ready sale in the principal cities at remunerative prices; but small objects, such as card receivers, cases and the like, are manufactured so cheaply that the amateur cannot hope to compete with them.

It is necessary to avoid warping, as any change from the flat surface may break the glass before the picture is completed. A very convenient way to keep it in proper position is by means of ordinary screw eyes inserted close enough to the glass for the eyes to overlap, but not close enough to press the glass tightly in any direction; they should be put about three or four inches apart. The screw eyes, projecting over the glass, support it when inverted over the flame for smoking. By turning them a little the glass can readily be removed and replaced at any time.

A little practice will soon make one familiar with the action of smoke and the methods of work; then, with patience and care, any picture, almost, may be attempted with good promise of success at the first effort. As a commencement, lighting an ordinary gas-jet, pass the inverted tile or glass once or twice through the flame until the surface is pretty darkly smoked; then, with the finger or hard brush, remove the smoke in spots and the clean china will be exposed; then, with a very soft brush, do the same in other places, and it will be noticed that it has not entirely cleared away the smoke, but that the glass remains somewhat tinted. If this tinted surface is resmoked and the soft brush applied again over the same place, the remaining tint will be a little darker than before, a certain amount of smoke adhering each time. The more often this is done, the darker the tint becomes, until a quite dark surface is obtained which a light brushing will not remove. From a darkened surface secured in this way varying tints can be obtained down to the white of the glass by softer or harder brushes—the darker the starting tint the more gradations will, of course, be possible.

In this preliminary light brushing I have used an old long varnish brush, pulling it to pieces and tying up small portions. It will be well to provide yourself for general use with a variety of brushes, small and large, firm and flexible, hard and soft, hog-hair and sable, and what are called blenders or softeners. For background effects, firm round brushes with flat ends are useful; sharpen the ends of the wooden handle of some, and make a slit in the end of the handle of others and insert a fine needle, securing it by thread wound tightly around.

Try the effects of working with these different brushes or tools, and you will readily learn how to grade the tints perfectly, the pointed stick ends, and the needle points, being effective in removing all traces of smoke in as small a spot as may be desired; with the needle point also, the smoke can be very evenly graded.

With the softeners and flat end brushes try the effects secured by gently patting the smoked surfaces without brushing, smoking and repatting if desired; various mottled effective background effects can be obtained by this direct stroke of the brush even when the glass has been but once smoked.

It is convenient to work sometimes with the glass upright. This can be done by means of rubber tubes attached to the gas-jet, and having burner tips inserted in the other end. Candle and other wicks are good smokers for small spaces, and for correcting little mistakes, but the ordinary gas-burner, with the flame at different heights, answers every purpose, and is all the writer has used for a great variety of pictures.

With the ability to secure whatever tint may be desired, and to locate it correctly, any picture may be attempted. It will be well to begin with a simple one having strong contrasts of black and white. Prepare the tint as before described, over the entire surface of the glass, leaving it, after the last smoking, unbrushed, and as dark as necessary where the darkest places are likely to come. Then, with the different brushes, carefully brush in the lighter tints where they belong. The softer and smaller the brushes, the better to begin with. If, when this has been done, it is found that the picture is not dark enough, as a whole or in parts, give a quick resmoking, and brush out again where necessary. The darker the working tint to begin with, the less occasion there will be for this resmoking. Sometimes only small spots need darkening; for these turn the gas low, and quickly expose just these spots.

Do not allow any smoking to obliterate entirely the outlines that have been made. If they seem to be lost at any time, they can probably be discovered by inclining the surface at different angles to the light, and then, while in the right position, indicated again by the needle point. Very few pictures can be completed without at least one resmoking after the outlines and values have been brushed and marked in. It will save time to leave the highest lights until the last, an intermediate tint answering until

then. A little experience will help very much in this and prove the best teacher.

The needle and pointed stick will be found indispensable in places which require accurate or delicate work, and where perfect shading is needed, as in figures, hands and faces, and important outlines of any kind. The brush alone, in such instances, will not answer, as it is impossible with it to remove the smoke with perfect accuracy. With the needle point you can pick your way carefully and make no mistakes but such as are easily remedied after a little resmoking. The needle, in fact, will prove so useful that it will be resorted to more often than necessary, when the brush would do the work as well and more quickly.

When the picture is considered finished, it only remains to fix it. The ordinary charcoal and crayon fix-



GERMAN STAMPED LEATHER ÉTUI. SIXTEENTH CENTURY.

### THE ART OF MAKING SMOKE PICTURES.

A SMOKE picture is one in black and white, in which the black, with its different tints, consists entirely of smoke. It may closely resemble an etching when the needle point is used to manipulate the smoke on the surface over which it is distributed. Its success depends upon the ability to secure in smoke every degree of tint, from pure white to the deepest black, and to have each tint properly located. A very good surface to work upon is what is called milk glass—opaque, smoothly polished, white glass. Tiles answer as well, such as are used in mineral painting, but they are more expensive, and can be obtained generally only in small sizes, whereas the milk glass comes in large plates and can be cut to any size desired. Though much thinner than tiles, the amount of heat required in smoking is not sufficient to break even the thinnest plates if ordinary precaution be used. Very effective pictures can be made upon white cardboard also, but the methods of work are somewhat different and they will not be given in this article.

The glass having been selected and cut to the size desired, clean it thoroughly with soap and water, and then, to secure it for work, place it, with the polished side up, on a flat wooden board, large enough to allow a margin of at least an inch all around. The ordinary drawing-board would answer, but it is in most cases unnecessarily heavy. Any carpenter can put together a few quarter inch strips, properly braced to prevent warping, either by cross-pieces at the ends, as in the ordinary drawing-board, or by gluing or nailing cross-pieces to the back.



SIDE VIEW OF THE OLD GERMAN LEATHER ÉTUI  
ON THE OPPOSITE COLUMN.

Ates accomplish this, but the result is unsatisfactory, and there is a much better method which leaves nothing to be desired, and that is by pouring varnish over the surface. I have used Sohnée Frères' and Devoe's retouching varnish with perfect success. It should be done as quickly and evenly as possible, as these varnishes are speedy driers; otherwise little ridges would be left. I suppose any thin transparent varnish would answer the purpose. If the picture is a small one, hold it in a horizontal position, pour on enough varnish to cover it completely, and then, tipping the glass, allow it to run off at one corner. Small pieces of blotting-paper held against the edges of the glass absorb what may remain there.

When the picture is a large one, it is desirable to adopt a little different method. Allow for a small margin in making the picture, and, when ready for varnishing, clean the margin a little and run a small ridge of putty down the sides, leading to a small opening at the lower edge in the centre of the margin, then, when the picture is tipped a little, the varnish may be freely poured on, covering every portion of the picture, and allowed to run off at the opening below into a cup or saucer. Place the picture to dry where it will be free from dust; it will not take long, and the smooth varnished surface will be very permanent and satisfactory. No glass will be required in framing, and it can be dusted carefully without injury.

If there should be reason to repeat an effective picture, and it is a copy of a photograph or engraving, the principal features of the original may be drawn upon trac-



FRENCH STAMPED LEATHER DECORATION OF THE FIFTEENTH CENTURY. FROM THE COVERING OF A CASKET.

ing paper, and the lights of the picture cut out of this tracing. Then, placing this cut outline over the smoke-tinted surface, in the exact position wanted, the smoke can be sufficiently brushed away on the exposed spots, and a good working outline obtained.

The directions given can be followed equally well upon an ordinary dinner-plate. Few mistakes can be made, but such as may be easily corrected by subsequent smokings. In a landscape, for instance, the sky portion could be removed and replaced several times without having to change the rest of the picture, it being only necessary to brush away carefully the added smoke from the portions already correct. This is mentioned that the beginner may not be discouraged if his picture is unsatisfactory. It can readily be made over again wherever necessary.

C. D. GIBSON.

THE ALCARRAZAS or water-coolers, which are sold mainly by dealers in curiosities, may easily be made by any one who dabbles in pottery, and who has or can get the use of a kiln, small or large. The clay used is of the sort required for common pottery. It is first kneaded into pellets of about the size of a nut. These are placed under water overnight, and are next day kneaded over into masses of convenient size for working. At the same time, from a fortieth to a twentieth part of common salt is worked into the clay, the larger proportion for the largest vases. The vase is made on the wheel in the usual manner, but is only half fired. The

porosity on which its action as a cooler depends is due, it would appear, to the presence of the salt in the clay and to the mild firing.

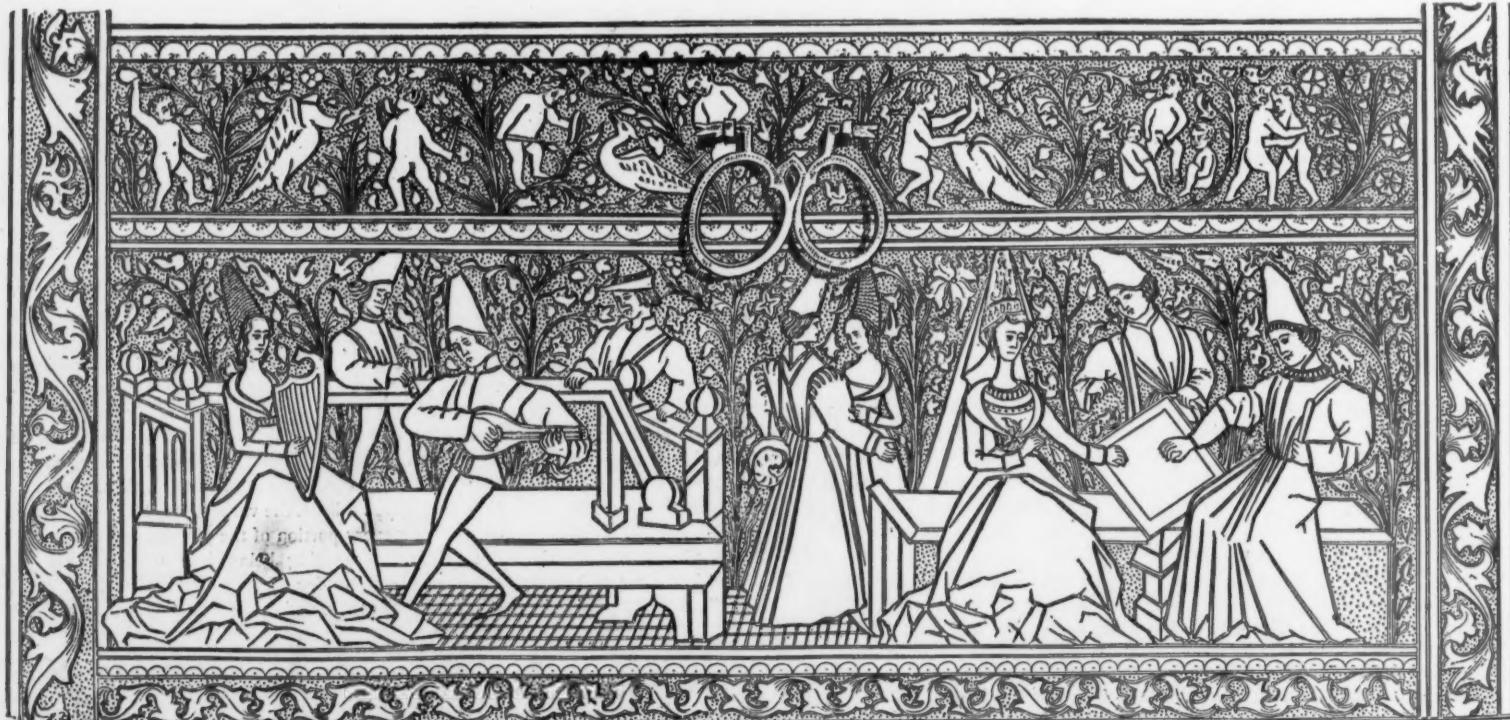
#### HOW A PAINTING IS RELINED.

THE operation of lifting a picture from a canvas or panel which has become rotten or worm-eaten and transferring it to a fresh canvas, is easier than is generally supposed; at least, Henry Garnier, in his "Guide de l'Amateur," shows there is nothing marvellous about it. In the case of a painting on canvas, one proceeds as follows: All fat or resinous matters, including, of course, the surface coats of varnish, are first removed, and a thin coat of the best glue is put over the picture. Grease or varnish would prevent the glue from taking hold on the painting, and it is therefore absolutely necessary to remove them. A light gauze, or, in the case of a large painting, a thin cotton or linen cloth is applied to the coat of glue, and is pressed down to make it adhere firmly and evenly, then it is allowed to dry for a day or two. This is covered with five or six sheets of paper, glued on successively, all of this preparation being called the cartonnage. When the cartonnage is dry, the picture is dismounted and placed on a table, where it is kept evenly stretched on all four sides.

It is often pretended that some chemical reagent is necessary for the principal operation—that of taking up the canvas. Other mystifiers say that the canvas

must be picked off thread by thread. Commonly, nothing of the sort is needed. The canvas, turned wrong side up, is simply dampened with water and is kept moist, by wet cloths, if necessary, for some hours, more or less, according to the season. At the end of this time, the canvas is gently pulled off by the fingers of the operator, beginning with one corner and finishing with the opposite. The object of the preparation or cartonnage above described is simply to keep the painting from crumbling or falling apart when the canvas is removed. The back of the painting being exposed, a light canvas or gauze is first glued to it, and another stronger canvas over that. The cartonnage is then removed in the same manner as the old canvas has been, and the work is done.

When the painting is on wood, one begins with the cartonnage, as above, except that six to eight sheets of paper are necessary. The picture is laid, cartonnage down, on a table, and well fastened as before. The wood is then planed down with a convex plane until it is very thin. If badly worm-eaten, it is to be moistened, like canvas, and picked off bit by bit. If mostly sound, it may come off all together. The painting may then be mounted on canvas, or, if it is wished, on a new panel. In the latter case, it should have glued to its back, before mounting, a light gauze, to keep its particles well together, and then a sheet of thin gray porous paper, which will take up any moisture which may be in the picture and which could not escape through the panel.



FRENCH STAMPED LEATHER DECORATION OF THE FIFTEENTH CENTURY. FROM THE COVERING OF A CASKET.



EMBOSSED LEATHER BACK FOR A CHAIR. DESIGNED BY L. W. MILLER, OF PHILADELPHIA

## Amafur Photographe.

TALKS WITH BEGINNERS.

### VIII.—PRINTING ON ALBUMEN PAPER.



HE beginner cannot fail to have been disappointed in the tone of his prints. He will have compared them to their disadvantage with the rich, warm tones which have pleased him in professional work. Perhaps he has been using ready sensitized paper, which is not so readily toned

as the freshly prepared article, although the directions given in my last "Talk" will, if carefully followed, give very satisfactory results.

Still it is better in every way to prepare one's own paper, and in the present article I propose to initiate the beginner into the mysteries of silver printing, beginning with the preparation of the paper.

The albumen paper may be procured in any quantity of the stock dealer. It should be kept flat in a dry place. As it sensitizes more readily when it is slightly damp, a sufficient quantity for the work in hand should be placed in the cellar for some hours to absorb moisture. The sensitizing bath is made by dissolving pure nitrate of silver in distilled or boiled and filtered water in the proportion of sixty grains of silver to one ounce of water. The quantity to be made up will depend on the size of sheet to be floated. The larger the sheet the greater the quantity of solution required. The size of a whole sheet of albumen paper is 18x22 inches. Professionals float the whole sheet, but the amateur will do well not to attempt anything more than the half sheet. The tray should be one inch larger than the paper, and sufficient of the sensitive solution should be poured in to cover the bottom to the depth of half an inch. A piece of clean blotting paper is drawn across the surface to remove any scum or floating particles of dust. The sheet of albumen paper is seized by two diagonally opposite corners and the centre gently lowered on the bath; one corner is slowly placed on the solution and then the other. The whole sheet is now floating on the bath, and if care was taken in lowering it there should be no air bells. It is always best, however, to raise the sheet by one corner, and if any air bells are seen, they must be broken with a clean splint of wood or a small glass rod. If the paper shows a tendency to curl up from the bath it should be gently breathed upon. From two to three minutes is the usual time of floating. A very good test is to turn back one corner a few inches. If it slowly and evenly returns to the bath the paper is floated sufficiently; it is removed by first grasping one corner and drawing it slowly away from the bath until the opposite corner is free. This is taken with the other hand and the sheet slowly removed and laid face up on a sheet of clean white blotting paper, all excess of solution being blotted off with a second sheet. A second sheet is now floated, and while it is sensitizing the first sheet is taken from the blotters and hung up to dry. If of large size it should be fastened by the four corners. The second sheet is next blotted off, and in this way the sensitizing proceeds in regular order. Of course all this is done in a weak white light.

When all the sheets are perfectly dry they are ready for fuming. For this purpose a box having a tightly fitting door and some arrangement by which the sheets can be hung up will be required. About one inch above the bottom a sheet of fine wire gauze is fastened; beneath this is placed a saucer containing a dram or more of strong ammonia. The sheets are hung in the box, the door is closed, and the paper exposed to the ammonia fumes for half an hour. They are then ready for the printing.

In printing, most amateurs make the mistake of underprinting, and so fail to get the rich, strong tones of the professional. The print when taken from the frame should be at least three shades darker than it is desired to have it when finished. Always print until the shadows are quite deeply bronzed, remembering that a weak negative will give only a weak, tame print. The pluck you wish to see in the finished print must be found in the negative.

As fast as they are taken from the frames the prints are placed in a tightly closed box. When the printing is done the prints are to be trimmed. This may be done

with glass forms and long-bladed shears, with a knife or a Robinson trimmer, as convenience and inclination prompt. The main thing to be looked after is to have the trimming square and even.

The next step is to wash the prints preparatory to toning. This may be done in several changes of clean water, keeping the prints in constant motion and washing until the water shows no further trace of milkiness. In my own practice I add a trace of acetic acid to the first wash water, to assist in the reddening of the prints.

When washed the prints are ready for the toning bath. There is no lack of formulae for toning baths. The one I find generally reliable and satisfactory is made by adding three grains of chloride of gold to ten ounces of water in which three grains of bicarbonate of soda and six grains of common salt have been previously dissolved. As it is not always convenient to weigh out such small quantities as three grains, stock solutions may be made of both the gold and the soda in the proportion of one grain to the drachm of water. The quantity given above will tone twenty cabinets. The toning bath as well as the washing water should be just warm to the touch. The prints are taken, one by one, from the wash water and immersed face down in the toning bath. Do not try to tone more than six at once, unless you are using a large quantity of solution. Keep the prints in motion, turning them over now and then. If a deep purplish black tone is desired continue the toning until all trace of redness has disappeared from the print when viewed by transmitted light; but on no account tone to a blue. The color of the print should be a rich lilac just verging on a bluish shade. If warmer tones are wanted, tone until the prints look very slightly bluish by reflected light. As each print is toned it is placed in a dish of cold water. When all are toned, they are fixed for fifteen minutes in a solution of hyposulphite of soda, made by diluting a saturated solution of the salt with ten ounces of water and adding a few drops of ammonia. A further fixing for five minutes in a fresh bath will be beneficial. A final washing for two hours in running water will complete the printing operations.

*Photo-chloride Paper.*—The amateur printer has no reason to complain of want of variety in sensitive papers for positives, which the enterprise of manufacturers places at his command. The sensitive paper known as Haward Photo-chloride paper has been on the market for a year or more, but during that time I have seen but a single notice of it in any of the photographic journals. Its many excellencies should bring it into general use as a ready means of producing positives by development. As its name implies, it is paper coated with a sensitive chloride of silver emulsion, which is slower than bromide of silver and gives a wider range of tones, running from a rich warm sepia to a fine ivory black, according to the exposure and the modifications which are made in the developer.

As the paper is slow, it is well adapted for exposures to diffused daylight. As my own negatives are rather strong, I commonly adopt this method, giving from thirty to ninety seconds, according to circumstances. By lamplight the time of exposure would be much greater.

Development, clearing, fixing and washing are the same as for bromide paper, except that it is advisable to use bromide of potassium in the developer, increasing the amount and lengthening the exposure according to the warmth of tone desired. Short exposures with strong development give black tones.

*Aristotype Paper.*—A very excellent paper is Liesegang's aristotype paper, of German origin, but now manufactured in America. It is paper coated with a collo-dio-chloride of silver emulsion, and is intended for printing-out, like albumen paper. It presents one of the best printing surfaces yet known, keeps well, prints rapidly, and can be toned with an exceedingly small quantity of gold. A very weak solution of hypo dissolves out all the unaltered silver, and a very short washing is sufficient to eliminate all the hypo.

It has wonderful power of rendering the finest detail, and it is the best printing process at present known for under-exposed and thin negatives. For photo-microscopic printing it is unequalled.

Liesegang's paper must not be confounded with that made according to Obemetter's formula, which is coated with a gelatino-chloride emulsion. The keeping qualities of the latter are not great, and it tones with difficulty.

In working with aristotype paper, great care must be taken to exclude all white light except when printing. Owing to its great sensitiveness, it rapidly darkens in a light which will not affect common silver paper.

For printing, the paper is laid upon the negative in a printing frame, as usual. The exposure to light is about two thirds of that required for albumen paper.

After printing, the prints are placed one by one in a tray containing just enough water to moisten them thoroughly. They are then ready for toning, which may be done in any weak toning bath. The best results, however, are obtained by the combined gold and hypo bath, recommended by Liesegang. Its composition is the following:

Water.....	32 ounces.
Hyposulphite of soda.....	8 "
Sulpho-cyanide of ammonium.....	1 ounce.
Acetate of soda.....	1 1/4 "
Saturated solution of alum.....	2 ounces.

And

Water.....	8 "
Chloride of gold.....	15 grains.
Chloride of ammonium.....	30 "

The gold solution is poured into the hypo solution, and in order to ripen the bath the chloride of silver precipitate formed by adding thirty grains of common salt to half an ounce of water in which thirty grains of nitrate of silver is added to the mixed solutions.

This bath gives rich tones and improves with age.

After toning and washing slightly to remove the gold the prints are fixed in a 1 to 15 solution of hyposulphite of soda. Five to ten minutes completes the fixation; the prints are then washed for half an hour, dried and mounted as usual.

The result, if all has gone well, will be a print which cannot be surpassed for beauty of tone and delicacy of detail.

*Plates for Landscape Work.*—I am often asked to recommend plates for landscape work, and usually the inquiry takes the form of the question, "What is the most rapid plate in the market?" indicating a desire on the part of the inquiry for snap shots. I always answer the question to the best of my knowledge. But I wish to enter an emphatic protest against the increasing craze for lighting plates and abnormally quick exposures. The aim of every picture should be to render the object as the eye sees it. Now it requires, I am told, one eighth of a second for an object to make a definite impression on the retina. Therefore, an exposure less than this renders what the human eye never sees, and gives a picture which, however valuable from a scientific point of view, has little or no artistic value.

But aside from this, there are many other reasons why extremely rapid plates should not be used for general viewing. They are rarely so rich in silver as the slower plates; they require much greater precautions against injurious rays of light; they are more difficult to develop, and they admit of but a scanty latitude of exposure. My own opinion is that they do not render nature so well as the lower numbers, but I do not press this point, simply contenting myself with advising the beginner to adopt as his standard landscape plate one of not greater sensitiveness than No. 15, always having with him, however, one or two plates of a higher number, say No. 25, for use with the shutter, or in dark wood interiors. Three or five seconds is certainly not a tedious length of exposure on an open landscape, and that is about right with a slow plate.

*Blue Prints in Reproductive Work.*—A common method of obtaining a line negative for process work is to obtain a print on albumen or plain paper, which is fixed without toning, and, after drying, the necessary details are drawn in with India ink, the photographic image faded out in a solution of bichloride of mercury. The metamorphosed print is then washed and dried and a negative made from it on a wet plate.

Silver paper is most generally used in this process, but blue prints answer as well, and are more cheaply produced. All that is necessary is to wash the print until it is a pale blue. After drying, the necessary details are traced in lines or dots, and a negative is taken as before. Blue, being a very actinic color, impresses the plate as white. But there is no difficulty in getting rid of the color if it is desired. It is only necessary to immerse the print in a solution of oxalate of potash to discharge the last traces of the blue, leaving only the lines traced in India ink. The picture is then photographed as before, preferably on a slightly smaller scale than the original in order to obtain greater sharpness in the lines.

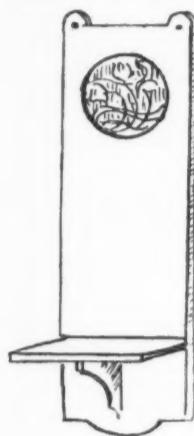
With a little skill and some practice any photographer can by this method easily and cheaply produce negatives suitable for newspaper or coarse book illustration. Very fair etching-like effects are also possible after some experience.

W. H. BURBANK.

# THE HOUSE

## FRET-SAWING.

A SERIES OF PANELS TO BE APPLIED TO FURNITURE.



EVEN its stoutest champions would hardly venture to deny that the craft of fret-sawing has fallen into not altogether undeserved neglect in many households. More especially is this true of artistic people, those who have some notion of the fundamental principles of decorative art. Nor is this neglect hard to explain; for in a method that promises complete success, only when the design has been kept strictly within the limits imposed by the material, the wildest devices have been attempted. In no art work is the distinction between pictures and ornament—literal reproduction of natural forms

and conventional ornament based upon nature—more needful to insist than in this. In all applied art the moment a surface becomes part of an object intended for use, whether that use be merely part of a building or a movable article, it ceases to be a picture; or, to put it more truly, it should be no longer a picture, for, alas that it be so, but this axiom of design is disregarded not only by the lowest class of decorators, but too often by those who should know better. If this holds true of a painting on a vase, or a panel of a building, where color, relief, and all the accessories of picture art are possible, how much more imperative should it be in the limit of fret-cutting! For in this work the finished design is not even a silhouette, the cut edges insist on adding a sort of perspective, that nevertheless, unlike the surfaces of carved ornament, must be a hindrance to all forms that essay to be transcripts of nature. Yet portraits, landscapes, naturally treated human figures and animals—all and everything has been parodied in fret-cutting, to the degradation of a really pleasant minor art.

In the designs which this paper aims to describe, the effort to preserve natural forms, but in a purely conventional way, has been attempted, with what success it becomes me not to say; but I can say that at least the method is the

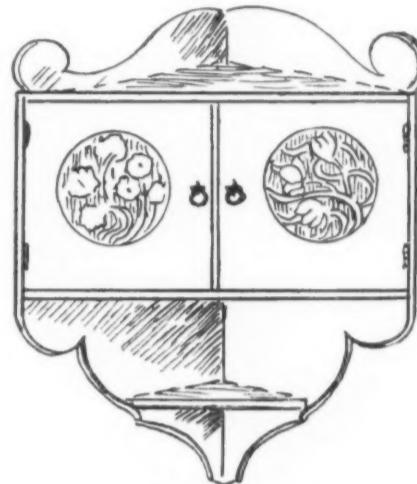
upon the unsuitability of its more widely known patterns. There is a common-sense view, equally worthy of notice, and yet another aspect of its decorative treatment. To take this last first. It may be conceded that all satisfactory ornament applied to a movable object such as fret-work should be so designed that the whole is ornamental as well as its separate parts. To illustrate my meaning: if a bracket of excellent design otherwise and faultless workmanship has yet a shape so formless that at a distance it is a mere blot upon the wall, it cannot be good. There is no reason why the whole shape when seen from a distance that loses all its details should not yet yield a graceful outline. We have all seen such work that had aapid, unmeaning edge, of no interest whatever, once you had ceased to see its details. If you cut to the outline of its features an ordinary woodcut of a landscape, and look at it from the back, the cut-out piece of paper is an inchoate mass of curves and notches of no beauty.

For this reason, as well as adding to the stability of the work, it is best that a good border of uncut wood should, as it were, enclose the design everywhere. This point need not always be insisted upon to its bitter end; finials and crestings and various features may be left unprotected by this border. But looking to the weakness of the same wood, the rule, in spite of its exceptions, should yet be held binding.

Now for the common-sense view; and sundered as artists and ordinary folk are by all sorts of prejudices and

beauty in themselves and excellent decorative additions to all sorts of things.

The diagrams show various structures to be made, re-



SMALL CORNER CABINET, WITH FRET-SAWN PANELS.

lying solely on these fret-work panels (whether of wood or metal) for the decoration.

The cut in the margin shows a useful bracket. Since whatever is carried thereon necessarily hides the carving, this is placed at the top, with an effect not unpleasing in itself, and more reasonable than the more usual method. The sketch opposite is for a small corner cupboard.

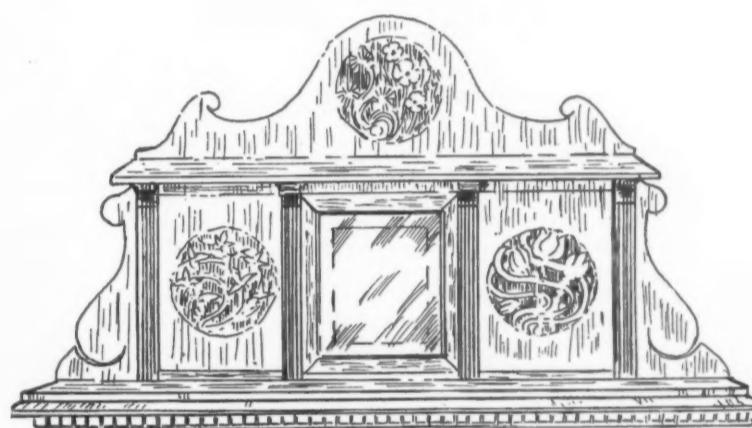
The one on the left hand is for a hanging whatnot with shelves, and one door hinged in three parts, to give a little freshness to a rather hackneyed but always popular odd piece of furniture.

The other designs are for over-mantels, from a very simple kind to those requiring some careful joinery. These too are explained by the sketches.

As fret-work is rarely pleasant when polished, walnut, oak or other dark woods are the best to use for these things.

One very uncommon and yet beautiful treatment is to chase a light close-grained wood, such as birch, and stain it a grass green with transparent dye. Then when polished, the flickering lights of the pattern of the grain of the wood enrich the wood wonderfully.

For all these purposes, wood stained a dull black is peculiarly economic, for then almost any variety may

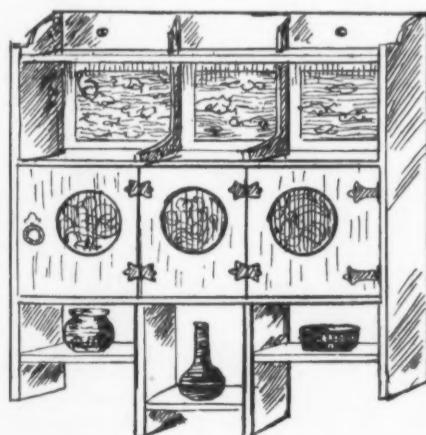


SIMPLY-MADE OVERMANTEL, WITH FRET-SAWN PANELS.

beliefs, yet a reasonable objection is usually worth regarding. And when such say of all fret-work that it is fragile and undustable, a mere dust-collecting nuisance, there is some truth in the sweeping assertion.

In place of fret-work completely forming one article, panels of fret-cut wood, inserted in ordinary joiner's work, not only concede a part of the opposition, but are, as a rule, more decorative. For too much ornament defeats its own end; not only does it soon become meretricious and vulgar, but it bewilders in place of pleasing. A few panels of good design, be they painted or carved, a well-arranged moulding, or a little ornament emphasizing the salient portions of a work, decorate such work far beyond a medley of so-called decoration lavished indiscriminately over the whole thing.

In these designs, in place of giving the pattern for one use only, a series of panels, with diagrams suggesting their after-use, has been the plan chosen. In these panels, the ornament being well protected, the feature of strength has been little regarded; but if worked in wood they must be of the sort known as three-ply. But metal, while hardly more difficult to work, is so little used that it is hoped some will boldly try these in thin sheet brass or copper, and so produce decorative work that gives a little finishing by the graver here and there. Just a few scratches to bring out parts that appear to overlap, or suggest the veins of leaves and the marks of flowers, will result in objects of some little



HANGING CABINET, WITH FRET-SAWN PANELS.

true one, however far the examples fail to do it justice.

But the count against fret-work is not based solely



MIRROR, WITH FRET-SAWN MEDALLIONS.

be used in the same article, and yet the final staining gives a complete finish to the work. But since every man's taste and need varies, a more detailed description is needless, for those who intend to manufacture have often a foregone idea, so that they shape to their own ends the instruction provided. GLEESON WHITE.

## THE ART AMATEUR.

## THE ARRANGEMENT OF CURTAINS.

THE absurdity of most of the fixed arrangements of curtains adopted by French decorators and their followers in other countries is as apparent as that of the old-fashioned coiffures which were the pride and the torment of our great-grandmothers. The fashion of arranging the hair in tall structures stiffened with paste and powder and intended to last for several days or a week has happily gone out never to return; but the almost equally barbarous practice of permanently draping curtains and portières, so that their folds become loaded with dust and they are precluded from rendering any service except as ornament, is still, unfortunately, in existence. This ridiculous fashion leads to the introduction of curtains where none are needed, and to their duplication where they are. It is easy to see, therefore, why it should be favored by upholsterers; but not so easy to imagine why housekeepers should suffer themselves to be ruled by it. There are several modes of tasteful arrangement of drapery, so simple that the most modest housewife need not fear that if once undone she may not have the skill to repeat them. Curtains should be so hung that they may be drawn close or apart, may be allowed to fall in straight folds or be looped back as required, but should not be gathered up with stout cords and tassels at points out of reach, or nailed in set shapes so that they cannot be shaken loose without the use of a ladder and a pair of nippers, and the certainty of being covered with dust.

Curtains should always be of use either as screens or to shut out unnecessary light or cold draughts. The most sensible way of hanging them is by means of small unobtrusive metal rings, strung on a metal or wooden rod, which need seldom be more than one inch in diameter. The chance of too much air blowing in between this rod and the top of the window frame is, if the window sashes are well hung and fastened, too small to be of any real account. In general the wooden boxing, or so-called window cornice, with its dependent lambrequin or valance may be dispensed with, saving much trouble from dust and dirt, and doing away with what is commonly a most disagreeable feature as well as most of the objectionable formal arrangements of drapery which distinguish modern French interiors. But if continued in use from habit or for the sake of its comfortable ap-

at the same time, artistic. We would rather use a somewhat smaller rod, which would not require such heavy supports, and would reduce the knobs at its ends greatly. The mouldings of the window casing, not shown in Mr. Leroy's sketch, should be designed with

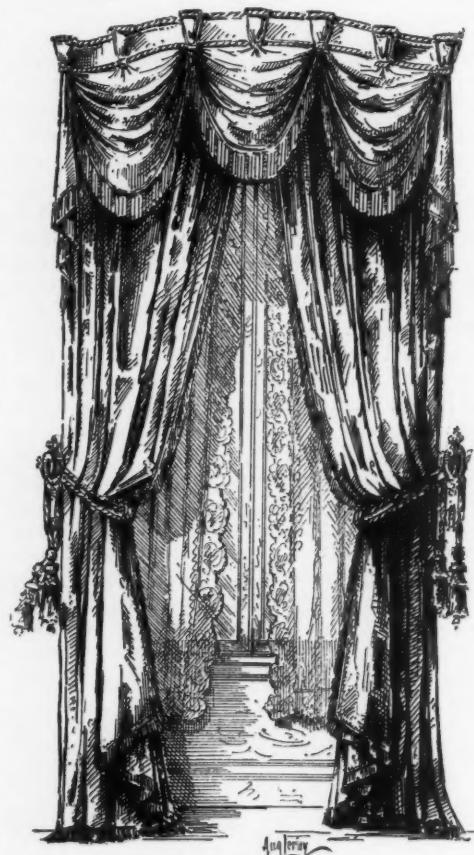
the sensible valances of Figures 7 and 5 or the elegantly looped-up drapery of Figure 4, we have a heavily fringed scarf clumsily twisted about a rod provided for that and no other purpose. The doubled curtains are also caught back at one side in a manner at once ugly and foolish; and one of those senseless festooned blinds so common a few years ago is introduced, and heavy cords and tassels, looking as though no feminine hands could undo them, give the whole affair an appearance as though it knew it was ugly, and was determined to face it out.

We do not purpose in this article to say anything about the materials of curtains, but we cannot refrain from condemning the usual mode of fastening them back by tasseled cords, which are either very difficult to undo or else a mere sham. A better plan is to use a broad stiff band of some suitable material. But best of all is a very wide ribbon or strip of the same material as the curtain itself, which when knotted will make creases harmonious with its folds. This plan is shown in Figure 4.

ROGER RIORDAN.

## A MODERN "LOUIS SEIZE" INTERIOR.

THE drawing which we give of a French interior, modelled principally upon the Louis XVI. style, is from a dwelling recently erected, and although we do not in all particulars recommend it for imitation, we give it as a fair example of what is now being done in the way of French eighteenth-century interiors. The parquet, it will be seen, is perfectly plain, and yet is not wholly covered by rugs. The walls, divided by a dado rail at one third their height, are panelled to the frieze, the panels being separated by ornamental pilasters. The frieze, as well as the cornice, may be in plaster, treated in cream and white, or gold. The ceiling in the farther room (a boudoir) is painted with groups of cupids, birds and flowers against a pale blue sky. The surrounding frame is richly gilt and the stencilled ornament is in ivory white, reddish brown and gold. The brown is used only as an outline in defining the forms. The panels are painted with arabesques and trophies alternately, in pale tints on a white ground; the mouldings and carved accessories being picked out with gold. The canapé at the rear is in white and gilt wood; the drapery in very pale rose silk attached to the pedestal

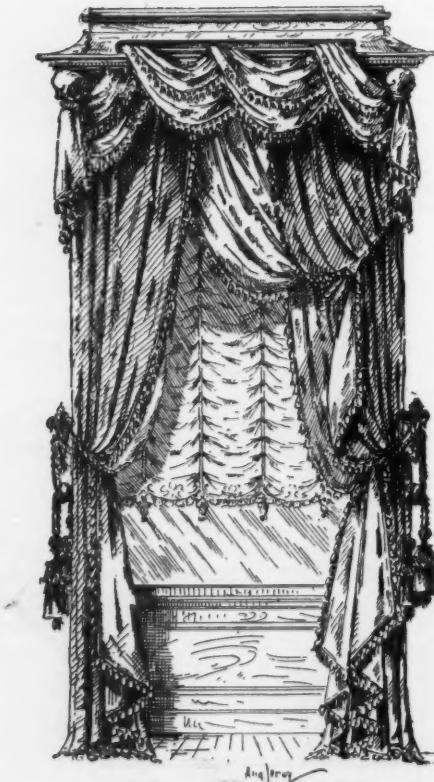


WINDOW DRAPERY. EXAMPLE NO. 2.

reference to the fact that the supporting brackets are to be visible, and should afford them a sufficient plane surface to start from, as is done for wall brackets and candelabra. The third window on this page has a good valance ornamented in appliquéd, and with a fringe which presents a rather stiff appearance, but is preferable to the draped valance in this column. This last derives most of its superior elegance from the better draping of the curtains proper, and the introduction of lace curtains behind them.

In Figure 7 we find already the permanent looping up of drapery carried to an unjustifiable excess, for the curtain to the right is meant to be retained in its present position, that to the left only being of real utility. If a valance is used, there can be no particular objection to giving it an agreeable curvature at top, as in Figure 2. It can very seldom be arranged so as even to appear to carry out the lines of the cornice of the room, and it may, therefore, be treated quite apart from that member. For the same reason, the valance itself may be cut into lambrequin shape at the bottom, as in Figure 5, a very good example, if the rococo ornament at the top be disregarded. This valance is also ornamented in appliquéd and with a simple fringe, and will suggest a number of variations suitable for the most elegantly furnished drawing-room or boudoir.

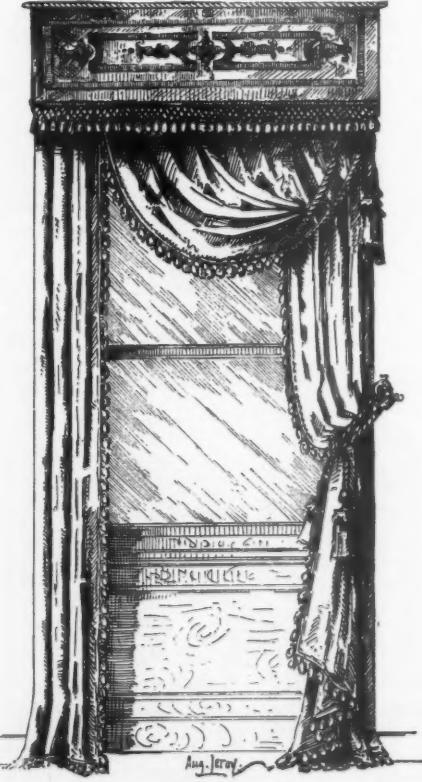
These scalloped lambrequins were in great vogue during the Renaissance, and the periods of Louis XIV. and Louis XV. and some of the styles of the latter period were very elaborate. This it was, probably, which led to the introduction of curtains permanently draped in the upper part, a substitute which, at first, presented a less artificial appearance. If one will compare the drapery in Figure 4 with the lambrequin in Figure 7, which, though modern and intended for a Turkish smoking-room, is not more elaborate than many Renaissance and rococo patterns, he will, we think, incline to favor the former. But, in reality, the style is bad in principle, and it quickly lost all appearance of simplicity. Figure 1 is given as an example of extreme bad taste in this direction. Here the wooden or other solid boxing is cut through in such a manner as to deprive the whole arrangement of any pretence of utility. In the place of



WINDOW DRAPERY. EXAMPLE NO. 1.

pearance, the valance should be rather plain and not developed so that it may look like an extra curtain intended for show only.

Thus, of all of our seven illustrations, we would much prefer the last as being in all respects sensible and,



WINDOW DRAPERY. EXAMPLE NO. 3.

in onyx and ormolu, bearing a statuette group of Cupid and Venus and in appearance only to the frame of the medallion at top. Though presenting a very artificial air, it may easily be taken down and changed. We cannot commend the drapery in festoons of the centre table.

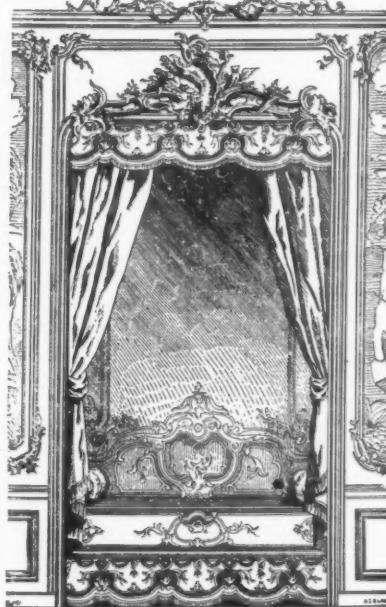
nor, indeed, that object as a whole. The design of the room is altogether lacking in the sobriety and the beauty of proportions characteristic of the best examples of the Louis XVI. style. To carry it out at any moderate expense would necessarily imply the employment of all the makeshifts by which modern decorators and upholsterers dispense with the costly and artistic finish necessary to the style at its best.

Usually in modern houses furnished in what is now called the Louis Seize style, the imitation of interiors of that period is carried no further than the panelling of the walls, the upholstering of the furniture with damasks in light colors, and the introduction of a few screens and other articles in imitation of "vernis Martin." But, to have its full effect, Louis Seize furniture should be shown against a tapestried wall. Painted tapestries may answer or light-colored cotton or damask stuffs; but in a drawing-room or other richly furnished room the bright colors of the furniture need some support. Walls of white and gold are sure to give a chilly and uncomfortable look. The simplicity of the style is, indeed, well calculated to deceive the economically minded. It is seldom remembered until too late that these plain mouldings must be hand wrought; that these simple arabesques should be woven in tapestry or artistically painted; that

day. Nothing can be further removed from the style of the Louis Seize style, which is not *the* style for tired nor for very lazy people. A few fauteuils sufficiently com-

terior decoration, Rousseau de la Rottiere, the design of which, reproduced by us, is taken from his sketch-book, may serve us as an antidote to our modern Louis Seize drawing-room. The room was executed for Madam de Serilly, one of the household of Marie Antoinette, and is now in the South Kensington Museum. It is square. The panels have rectangular borders, and are painted with arabesques in camaieu. There is a mantel-piece of white marble, the sculpture of which is attributed to Clodion. The ceiling is painted with a mythological subject attributed to Fragonard. All the details are taken from ancient Roman architecture, yet the effect of the ensemble would never be taken for that of a Roman interior. This Rousseau was one of two brothers to whom much of the beautiful ornamental work at the Trianon palaces and the palace of Versailles is due.

Work of this character will, of course, be quite beyond the means, and perhaps the inclinations of most of our readers. Ceilings painted with mythological subjects, arabesques delicately modelled or painted by hand, panels filled with tapestry, really artistic bronzes and furniture are for the very few. Yet there are many who will not be daunted by our declaration that the Louis Seize

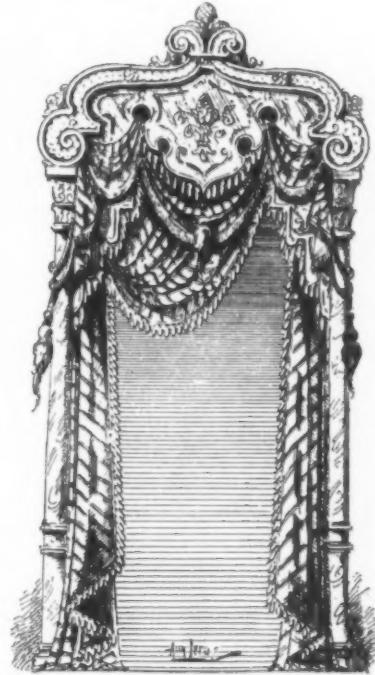


LOUIS QUINZE ALCOVE BED DRAPERY.

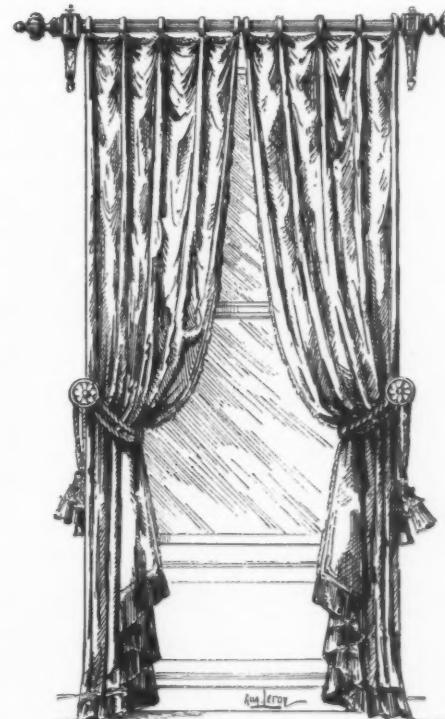


LITTLE EIGHTEENTH CENTURY BOUDOIR. AFTER A PRINT BY MOREAU, THE YOUNGER.

forlable for persons who are not tired out are admissible; but they should not look as if inviting slumber. When our ancestors wished to sleep they went to bed. Let the back, seat, and, in one or two, the arms be comfortably upholstered; but avoid cushions, puffings, festoons and fringes. The modern concession that a person may, for a moment, take up a lounging or sprawling attitude provided he does not make it habitual, must, however, be recognized; and everybody should have the opportunity to make himself, for a while, as much at ease as very old people were allowed to do in our grandmother's days—but not more. Coquettish and comfortable bergeres,



DRAPERY IN "TURKISH" STYLE.



SIMPLE MODERN WINDOW DRAPERY.

those light tones of color take for granted a certain leisurely elegance and hosts of servants. It is, therefore, little to be wondered at that upholsterers, who know all this, but who wish to keep down their bills to such sums as their customers will pay, without at the same time cutting down their profits, have invented this modern Louis Seize, at once bare and over ornamented, in which, for the refined and costly simplicity of the real thing, they substitute twice as much "decoration" as is requisite, but inappropriate, badly designed and cheaply executed. It should be borne in mind that people in the last century did not at all times and in all places insist upon luxury or even comfort to that degree that we do. Those in comparatively moderate circumstances might then furnish one or two rooms with real elegance as cheaply, to say the least, as we can a whole house according to our ideas of comfort and fashion. If we wish a Louis Seize interior, then, we should make up our minds to get but little show at great expense, or, to what will seem to us at first, a somewhat Spartan severity.

But while the treatment of the room itself may be whatever the owner wishes—severe or costly, pure or mixed—it is difficult to get furniture that will not be of the latter sort; manufacturers of textiles do, indeed, reproduce the old designs with some degree of exactness, but they do not always choose the best; and the furniture makers usually follow mixed models and add to them other confusing features drawn from the Renaissance and from modern styles indiscriminately. The Louis Seize has a character of its own, and should not be loaded with Queen Anne or Georgian or Empire additions. Above all things, the purchaser should avoid the French stuffed, frilled and flounced furniture of to-

canapés and fauteuils, which we have already illustrated, should be sufficient.

A portion of a boudoir by that excellent master in in-

style, without these things, will be apt to look to them barren of interest, and lacking color. To keep them from falling into the extreme bad taste which we have already denounced, let us say that a compromise may be made between the strict requirements of the style and the wishes and exigencies of the modern house owner. But it should be regarded, from the first, as a compromise, and in carrying it out one should be consistent. Let it be understood, then, that the wood-work may be simplified to the point of approaching our own colonial style, simpler than which ornamental wood-work can hardly be; and that, at the same time, we may use richly colored materials more generously than our ancestors did, and so as, in part, to make up for the enforced absence of the pictorial and other artistic decorations spoken of above. We may, for instance—still keeping to the parlor or drawing-room as our particular example, though what we say of it will apply to all parts of the house—we may put Turkish rugs on the floor, introduce, but very carefully, a little stained glass in our windows, and ornament our shelves with the charming productions of the modern Japanese potter or worker in bronze. We may go so far as to use mahogany or even stained cherry instead of the white-painted wood-work of the last century. Indeed, we will be lucky if we are not forced to use a deep-toned wood to render less evident the poverty of design in our mouldings. But a rich-colored dado will necessitate deeper tones throughout the room, and these, again, will enable us to introduce modern materials—cheaper textile, for instance, instead of tapestry and brocade for curtains, and papers instead of textiles of any sort for the walls.

This, in fact, would be our answer to any one who

## THE ART AMATEUR.

should ask us, "How shall I have something like a Louis Seize drawing-room without great cost and without garishness?" We should say, Simplify the forms as much as possible, use cheaper materials, but in deeper and richer tones. The poverty of the materials and of original design will partly be hidden, partly atoned for by the deeper coloring. We must prepare, too, for the reception of pictures, which, with us, are very likely to be numerous, and to have an effect on the ensemble of a room very much greater than that of the few portraits and mythological paintings admitted over the doors, mirrors and mantel in a true Louis Seize room. A soft tone of brownish pink or olive or orange will be likely to suit. If paper is used, it should have a small pattern, preferably outlined in gold or relieved by gold dots. No attempt should be made to dispose it in panels, as these would require to be filled with arabesque designs, leaving so much surface plain that the poor texture of the paper would be evident. But an entire wall may be regarded as a single panel to the extent of running a line of moulding from dado to cornice in the corners, or, better yet, cutting off the corners by pilasters or panels in the same wood that is used in the dado. In the latter case, however, special treatment will be required to make these "corners" harmonize with the cornice, and the best plan is to put the ornamental work of the cornice down a little way on the panel, and to gild it.

### PAINTED TAPESTRY PANEL.

THE elegant panel by Jean Lepautre given herewith would make a beautiful fire-screen properly carried out in tapestry painting. It would need careful enlarging. Use the finest ribbed woollen canvas of the best quality. Stretch the canvas carefully and evenly in a wooden frame. Having previously pricked the design, pounce it on, and then secure the drawing with a fine-pointed crayon. This done, beat out the pounce powder.

No background is needed. Paint the entire design in shaded gold and the figure in monochrome. Begin by scrubbing in the lightest tint thoroughly over every part of the design except the figure, with yellow much diluted with medium and water. Medium must in all cases be mixed with the colors used. Shade this when dry with yellow sanguine (burnt Sienna) and indigo mixed. For the figure, leave the high lights untouched, and shade with gray and brown. Use very small tapestry brushes for modelling the features. Let the painting, when finished, be properly fixed by steam. The process not only fixes but enriches the painting, giving to the work an old look closely resembling that of woven tapestries.

IRIDESCENT colors in metals may be produced in various ways. It is sufficient to engrave them with very fine parallel lines, which may be arranged in patterns. Steel and tin may be colored by heat; silver by sulphurated hydrogen.

The tints obtained in all these latter cases are not of the richest, being orange brown, dull purple, violet and blue.

IT is claimed for Spurr's veneers that they will stand heat and moisture without warping or cracking. They cer-

are not liable to be mistaken for solid panelling, and whether they are not, therefore, to be pronounced a sham, is one which depends on the manner in which they are used. In our opinion, they should be put up not like solid wood panelling, but like panels of stamped leather—that is, with much slighter mouldings and without any regularly constructed framework. In this way there would be no possibility of mistake, and it would have the further advantage, very considerable in the circumstances, of lessening the cost of the revetement still more.

## Needlework.

### PORTIÈRE OR CURTAIN DECORATION.

THE bold and striking designs by Mr. Gleason White given in the supplement pages for fret-sawn work are admirably suited for a portière, if carried out on art satin or Bolton sheeting in tinting and embroidery—a style now much in vogue. Repeat the border and let it run all round the curtain, or across the top and bottom only if preferred. You can transfer the design either by pricking and pouncing or by means of colored transfer paper. The disks can be placed at irregular intervals all over the curtain.

Tint the ground of the disks and border with a good contrasting color or a darker shade of the same color chosen. For instance, on an old gold satin a rich brown would look very well, especially if the design itself be touched up with a pale gold bronze powder mixed with the medium prepared for it. Outline the whole of the design with Japanese gold cord. The effect will be rich and handsome. If it is not desired to use the gold and Japanese cord, then cable silk can be substituted; or, to be very economical, flax thread. In either case the flowers must then also be tinted to accord with the ground.

There is yet another way of treating the designs. The borders and disks can be made of satin, tinted and outlined in either style already suggested and then appliquéd

to flax velours, furniture velvet, plush or any other rich material. This method will be found more tedious, but certainly richer in effect.

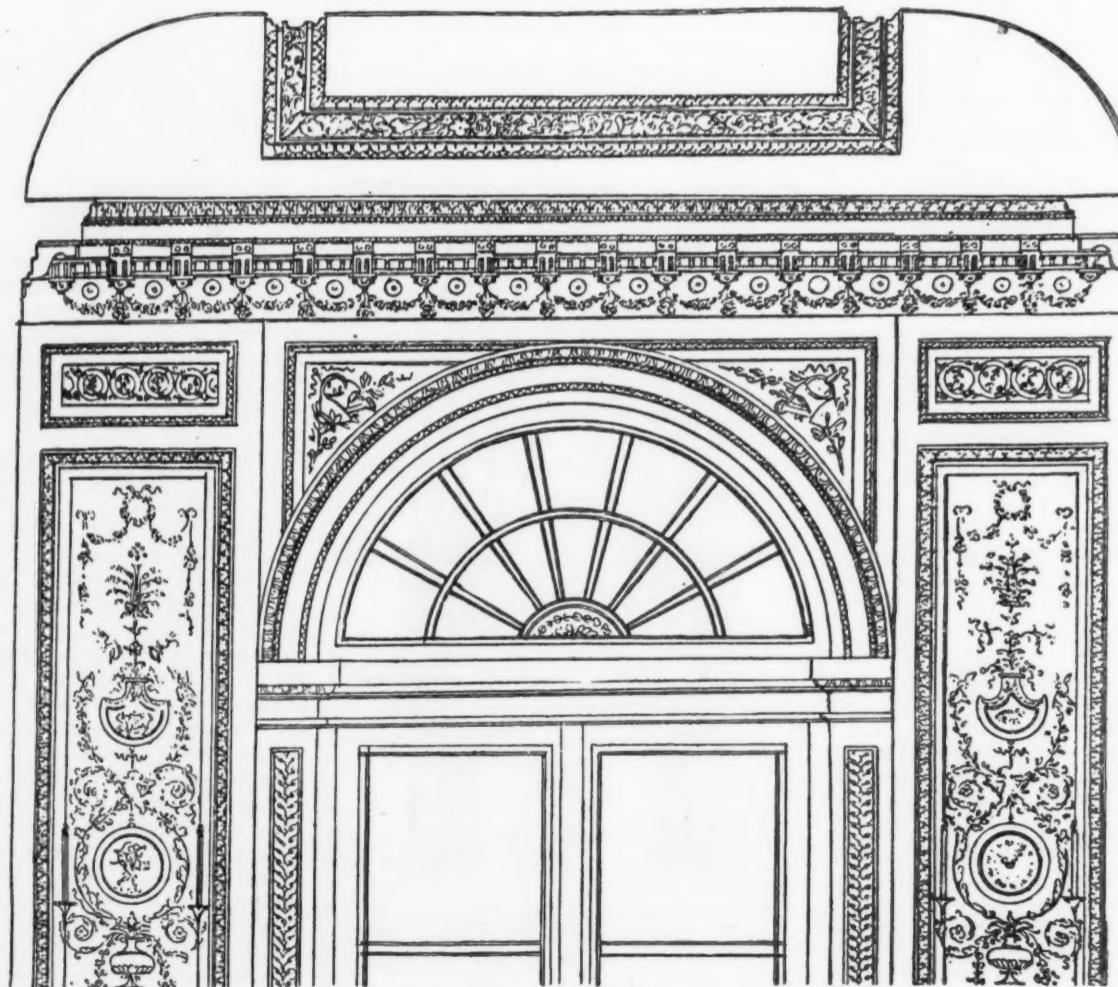
The material chosen must of course harmonize in style with the room for which the portière is destined.

EASEL SCARFS are made of soft silk, and drape gracefully over an ornamental easel in a drawing-room or library. Cream white Florentine silk or India gauze are suitable materials. The design given on page 86 may be either painted, or painted in combination, with heavy outline embroidery, which is effective and rapidly worked. The pale rose coloring of the marshmallow flowers will look well on the creamy white ground. If it is to be embroi-

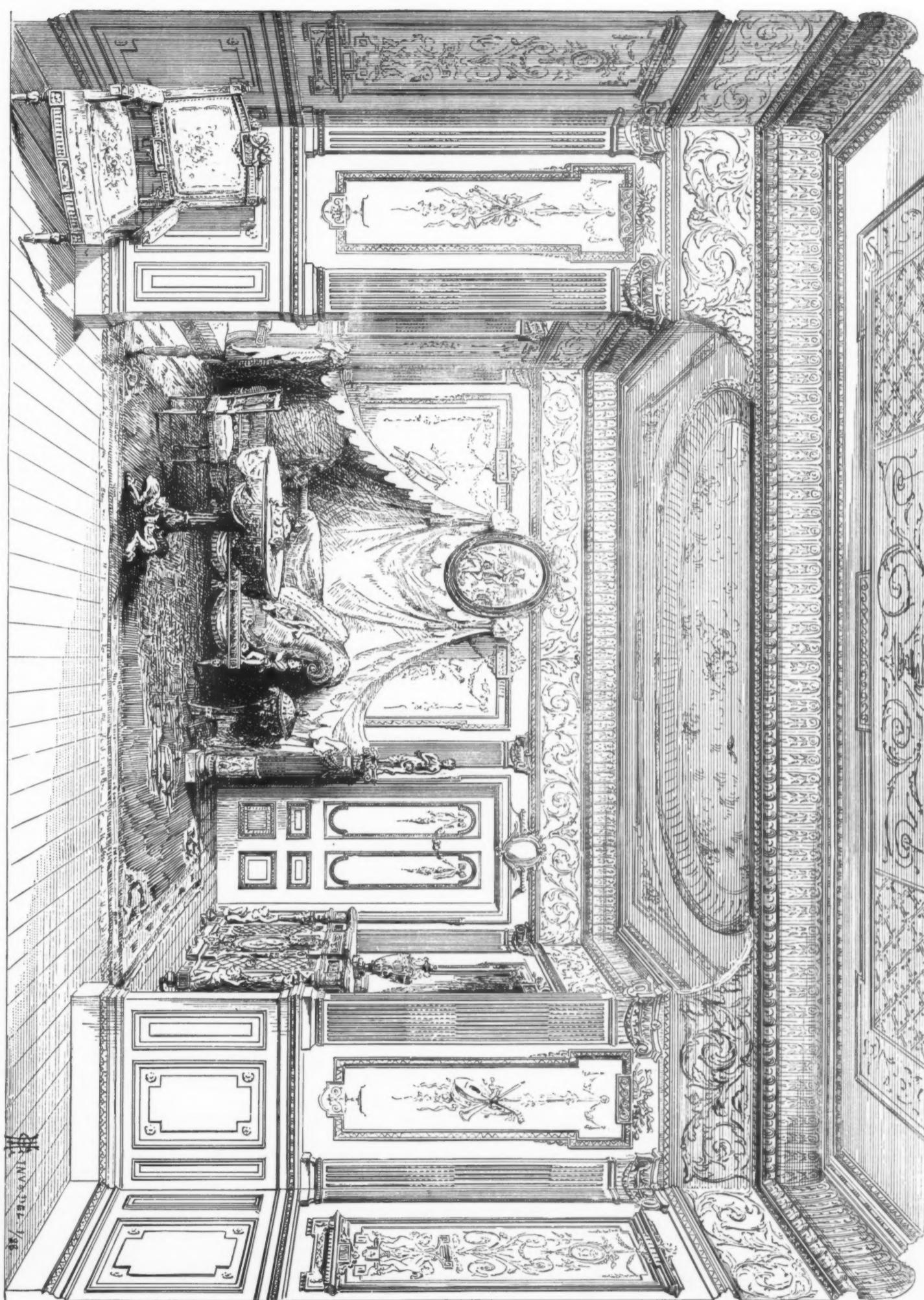


PANEL OF LOUIS XIV. PERIOD. BY JEAN LEPAUTRE.

tainly offer a beautiful surface, whether polished or simply oiled. A considerable variety of rich natural tints from pale yellow to deep red may be used, and the natural grain and veining of the wood is, of course, far superior to any possible imitation. The question whether they



SUGGESTION FOR MODERN "LOUIS SEIZE" DECORATION. FROM A DRAWING BY ROUSSEAU DE LA ROTTIÈRE.  
THIS IS ACTUALLY CARRIED OUT IN THE SOUTH KENSINGTON MUSEUM.



MODERN ROOM DECORATED AFTER THE LOUIS SEIZE STYLE.

INVENTED  
1866

ered, the design should be faintly traced upon silk with brush and India ink; the flowers are then painted with water-colors a delicate shade of rose, made by mixing Chinese white and rose madder. The centres of the flowers are chrome yellow, the leaves olive green, and the stems Van Dyck brown. The color is merely washed on with a large brush, and does not need shading. The edges of the flowers are then embroidered with rose filoselle in heavy outline stitch; only using but two strands of the silk will make it heavy enough. The foliage is embroidered with Kensington outline stitch, as are also the veining of the leaves and the edges of the stems. The scarf, after being hemmed an inch and a half deep, should measure two yards long. The ends are finished by looping through the edge of the hem strands of silk, and making on the end of each, which should measure four or five inches long—and after doubling it will be of course half the length—tassel, which should be two inches long. If painting without embroidery is preferred, water-colors should be used, and the flowers should be shaded and finished as in ordinary flower painting.

M. E. W.

## Department of Designs.

### "THE DAY'S WORK DONE—MIDSUMMER." (COLORED SUPPLEMENT NO. 1)

FOR this charming rustic scene, after Veyrassat, choose a canvas of good quality and rather fine grain. Make an accurate drawing of the picture and secure it with a very fine pointed sable brush dipped in raw umber thinned with turpentine. Lay in the sky first with a pale tint of cobalt and white. When this is dry, glaze the first painting with rose madder mixed with Roberson's medium, or any other vehicle that may be preferred, and work into the preparation tints that tell of approaching sunset, such as pale cadmium and a little yellow ochre. Block in the shadows of the haystack and cart with raw umber only. For the lighter part of the wheels use raw umber and white, to which add a little cobalt. For the haystack set your palette with burnt Sienna, raw Sienna, burnt umber, French Naples yellow, pale lemon yellow and a little rose madder. Much depends on the method of working these colors to gain the required texture. First put in a broad effect of the approximate colors according to the copy, being very careful to keep the shadow side thin and transparent. If shadows are clogged up with opaque color they are bound to look heavy and dull.

While the first painting is "tacky," take a well-worn, rather uneven brush, and flick on little dabs of the several tints described, keeping them broken and open as you see them represented.

For the shadows of the horses you will require, for the cool tints, raw umber, yellow ochre, a little cobalt and ivory black and white; for the warmer tones add some light red. In first painting the shadows you must encroach a little beyond their limit, so as to be able to blend the light parts properly into them. Do not fall into the error of trying to smooth and blend the colors too much in the beginning. Finish will come of itself, while carefully modelling the drawing and working in the little touches of bright color that represent the sunlight striking on every object depicted. Mix a very little pale lemon yellow with the white for the high lights, to take off the rawness. For the horses' furniture use such colors as scarlet vermilion, aureolin, cobalt blue, raw Sienna, raw umber and yellow ochre. For the darkest touches take Van-dyck brown. Some of this color will also be needed to accentuate the cart-wheels. The above mentioned colors will serve also for the figures, with the addition of ivory black, Indian red, and white for the faces.

The foreground should first have a very thin ground laid in of raw umber, to which add a little burnt Sienna. Paint into this ground broadly at first the masses of cool and warm tones depicted. For the cool gray green mix yellow ochre, cobalt and white. Raw Sienna, with a very little Antwerp or Prussian blue gives a warmer tone. When the masses that are laid in giving the general tone become "tacky," paint in the little sharp strokes representing the short grass with pale lemon yellow, French Naples yellow, raw Sienna and burnt Sienna, used separately. Work up every part to the required finish, sparing no pains to copy exactly what you see.

### SALAD BOWL—CACTUS (COLORED SUPPLEMENT NO. 2).

THIS design can be effectively used with a tint of any pleasing and suitable color, and for a round bowl or one of the shape given in the plate.

Deep blue green, turquoise green and turquoise blue, all furnish excellent blue tints similar in effect to our representation. An exquisite tint of the delicate color known as "baby blue" may be obtained by the mixture of equal parts of deep blue green and apple green. Night green would furnish another pleasing tint, if a stronger effect of color be wished for; but, as a rule, delicate effects in tinting are preferable.

The cactus blossoms are easy to paint and depend largely for their effect upon the outline surrounding the petals. This may be of neutral gray or of black, and in the use of either color it is always well to tone with yellow or with some warm green. The same mixture may be used for shading the white petals. A very thin soft wash of color should be used for this purpose. Dip the brush occasionally in lavender oil before filling it with color. Lay the wash with delicacy and with a rapid stroke, lifting the

brush suddenly at the end. Should any harshness be apparent in the painting, stipple the edges of the wash with a small fitch-hair blinder. The stamens may be given in jonquil or silver yellow and shaded with yellow brown. Three or four tones of green should be employed for the cactus stems or leaves. No colors are more useful than olive green and brown green No. 6. judiciously toning these colors with yellow, blue, brown and black, a whole gamut of pretty green tones may be produced. If you prefer to use colors already mixed, green No. 7 will give the darkest tones needed; while grass green and apple green may both be introduced into the lighter shades.

Black may be used for outlining the leaves, or the darkest tone of green.

Unless painted in matt colors, the work should receive one firing before the gold ornamentation is applied to it.

### THE ELEMENTS. (2) "AIR."

THE second of the promised series of four decorative designs after Boucher is published with this number. We have here a charming group of cupids; the birds occupying their attention are suggestive of air, their native element. For tapestry painting preparations precisely similar to those suggested for the group entitled "Earth," which appeared in the last issue, should be employed. The directions for painting the clouds may also be followed, care being taken to leave the strong light behind the face in profile, as indicated in the design. The scarf may in this group be painted yellow with excellent effect. For the shadows mix sanguine with yellow, and add thereto a little indigo; always shake up the indigo well before using. Do not omit to incorporate medium with all colors before applying them to the canvas. When the shadows are dry go over the whole scarf with a pale tint of pure yellow diluted with water as well as medium; when this tint is nearly dry put in the half tones with a little of the shadow color added to pure yellow; into these tones paint some complementary color made by mixing a lilac tint with ponceau and ultramarine.

For the flesh painting put out on a glass palette some sanguine in two shades, one considerably stronger than the other. Now with the finest bristle tapestry brush obtainable, paint in carefully with the darker shade of color prepared all the markings of the features and figures; then with a larger brush scrub in the broad shadows with the paler shade of sanguine, modelling the forms as correctly as possible. When this painting is thoroughly dry prepare the local flesh tint in a small cup or glass, with about one third water and two thirds of medium. It will be found sufficient to tinge the mixture only with sanguine. With a scrupulously clean brush go over every part of the face and figure of each cupid. It will be best, however, to do one at a time, as the counteracting tint must be applied before the wash is dry; otherwise it will not blend properly with the shadow color beneath, which at this moment will be of a startlingly bright red. The complementary color to red being green, proceed to mix a raw yellowish green with indigo blue and yellow, making two shades as before. Begin with the broad shadows; the small, sharp and decided markings must not be gone over until the under tint is all dry. Scrub the green well into the red wherever there is any shadow, but not over the high lights. Paint a delicate shade of ponceau into the cheeks.

The hair may now be laid in; for the shadows mix a little brown with some yellow. When dry wash over the whole a pale tint of yellow, with a drop of ponceau added; this gives a tawny golden shade. With the colors indicated for the hair, by varying the proportions, any shade from flaxen to golden brown can be obtained.

After the flesh painting and hair is thoroughly dry, the work can be sharpened up with the colors already used, the lights having previously been scraped out where necessary with a penknife. The birds and wings may be shaded with gray; here and there a touch of brown should be added to warm the shadows a little.

The directions for flesh painting will serve for the whole series, and need not therefore be repeated. For painting on silk, the same directions may be followed, but great care must then be taken to preserve the lights, because the knife takes but little effect on silk, for the reason that it absorbs the colors at once, whereas on wool they remain on the surface until they are driven in by the process of steaming.

### THE STUDY OF "SWEET PEAS."

THIS graceful design (see page 87) may be adapted to many purposes, both for study and for artistic decoration. The colors of these flowers are purple with pink petals and white with pale yellow petals. The purple tones shade very beautifully into the pink tones, and should, if possible, be studied from nature. We give merely a correct drawing of the form, with suggestions for studying from nature all the other details.

In oil-colors, if a background is needed, a tone of pale amber yellow, shading into deeper grayish yellows, will be very appropriate, and if well carried out should give an artistic effect. The background in this case, as before said, needs to be rather gray in tone. The oil-colors used for the background are yellow ochre, white, raw umber, a little light red and a very little ivory black. Behind the flowers and at the lowest part of the canvas the color should be darker; add therefore burnt Sienna to the colors already named, and use less white and yellow ochre. To paint the purple petals of the sweet peas, use madder lake, white, permanent blue and a very little cobalt. The pink petals are deeper in color at the centre and grow lighter at the edges. For these use madder lake, white, a little yellow ochre and a very little raw umber for the local tone. In the high lights substitute light cadmium for yellow ochre and omit raw umber. The deeper touches of shadow will need a very little ivory black and madder lake. To paint the white petals, lay in at first a general tone of light delicate gray, adding the high lights and deeper shadows later. For this gray tone use white, yellow ochre, a little per-

manent blue and a very little ivory black. In the deeper touches of shadow add a little ivory black and burnt Sienna. The high lights are painted last of all. For these use white, a little light cadmium and the least touch of ivory black, to prevent crudeness. The yellow petals are painted with light cadmium, white, and a very little raw umber for the local tone, adding a little ivory black, yellow ochre, and, if necessary, some light red in the shadows. For the green leaves use Antwerp blue, white, a little cadmium, vermilion and ivory black. In the shadows add burnt Sienna and raw umber, omitting vermilion. The little pale green tendrils are painted with light cadmium, white, a touch of vermilion and the least quantity of ivory black, to prevent crudeness.

For painting the sweet peas in water-colors, the best paper to use is Whatman's "double elephant," with a medium grain or texture, if one wishes to make a careful study of the original design. For decorative purposes, almost any material can be used, of course, and the directions here given will be equally appropriate. When painting on silk or any textile fabric the oil-colors should of course be mixed with a little turpentine, though water-colors may be used with a thick under-coating of Chinese white for a foundation without any other medium. The moist water-colors in pans or tubes are the best to use, and when washed on the paper should be mixed with plenty of water. If the student is making a color study of the sweet peas, it will be well to stretch the paper in the manner so often described. The same colors named for painting in oil are used for water-color painting, with a few exceptions. Lamp black in water-color is much better than ivory black, which is so useful in oil-colors. Rose madder is also more useful than madder lake, if one only wishes to buy one. For water-color painting, cobalt will be more generally advantageous than any other blue, when used in combination with the colors given above.

### CARNATIONS: EMBROIDERY OR PAINTING.

THIS semi-conventional design may be used for table linen, for which the prevailing style is to embroider solidly with white filo silk and accentuate the markings and outlines with gold-colored twisted silk. Should it be used for fancy articles on silk or satin, it should be embroidered in two shades of filo silk, either of pink, red or yellow. If yellow, the outlines and markings would be effective worked in red. The calyx and leaves must be shaded in grayish blue greens, with a warmer color for the outlines.

For china painting, this design should be very simply treated. The most effective way would be to make the flowers yellow and edge them with red. Lay in the carnations with ivory yellow, strengthened in parts with silver yellow, and shade with neutral gray. For the edges, mix purple No. 2 with a little red brown. For the calyx, stems and foliage, use apple green for the first painting and shade it with brown green; outline the leaves and stems delicately with sepia. The design may be used upon a vase, a plate or a tile. The motive may be adapted to any required shape by increasing the number of flowers and buds. One firing should be sufficient.

### PLAQUE DECORATION—PASSION-FLOWERS.

THE star-like petals of the passion-flower are of a light purple tone, which may be well produced by delicate washes of light violet of gold, or of a bluish purple obtained by mixing ultramarine blue and carmine No. 1 or No. 2. The under part of the petal is of a whitish green color and should be made to contrast effectively with the lavender tone of the upper surface. A good shading color for the purple petals would result from a mixture of carmine and apple green, with a touch of blue—the same colors, with a touch of olive green, or of neutral gray, would shade the reverse side of the petal.

The beautiful fringe that forms the flower centre should consist of touches of delicate lavender on the outer circle and of a color warmer and heavier for the inner circle. Ruby purple with mixture of one-third deep blue, or deep purple with slight mixture of carmine, will represent this color well. The branching pistil of the flower may be given in apple green, warmed a little, perhaps, with yellow and shaded with brown green or with the mixture of carmine and blue described above.

Make the first wash on stems and tendrils of a warm, delicate green and shade with brown green. Let each stem be shaded to give it character, but the lines need not be stiff and harsh, and can be stippled a little to prevent this fault. The green leaves may have first delicate washes of olive green, toned some with yellow, some with blue, and some with a very little brown. Shade with a dark green composed of olive green and deep blue; or the leaves can be shaded, wholly or in part, with brown green.

The cluster of calyx leaves at the base of the half-opened buds should have a warm, delicate tone of green, with the high lights prominent.

A NEW relief panel by Mr. James E. Kelly has been shown by the Henry-Bonnard Bronze Company, at their foundry. It is for the monument to the Sixth New York Cavalry, to be erected on the field of Gettysburg, and shows the regiment charging upon the enemy through a field of growing corn. The colonel, General Fitz, and a trumpeter beside him are shown leaping a fence in the right-hand foreground. Faces and figures of the ensign and of various others of the command appear through the smoke in the rear. The figures are about half the size of life. The statue of Gallaudet, by Mr. French, has recently been put in bronze by this firm. The philanthropist is seated, and is teaching a little girl, who leans affectionately against him, to form the letters of the deaf and dumb alphabet, which he invented. The figures are of something over life size, and make an interesting group from every point of view. We are glad to learn that the sculptor intends making his home permanently in New York. The condition in which both these works have come from the moulds reflects the utmost credit upon the casters, no chasing being needed, except to remove the marks of the seams.

## New Publications.

L'ART just now is entirely devoted to the Salon, the numbers being very richly illustrated with drawings by exhibitors. Some full-page plates are an etching of a nurse girl and her charge, "Au Luxembourg," by H. Dumont-Courselles, after his own picture, and a photogravure after Étienne Martin's "Le Cabaret de Gaubert," the interior of an inn-yard in Provence. The number for July contains two remarkably fine etchings, "Le Retour du Marché," after Courbet, and a "Bull-Fight," after Goya, etched by Daniel Mordaunt, along with a full-page drawing by Mlle. Anna Bilinska of her portrait of a gentleman with cigarette in one hand and a duelling pistol in the other. An interesting series of articles on French jeweller's work is begun. The sculpture at the Salon is noticed, and apropos of the Centennial Exhibition there is an article on the painters of the century. Paul Leroy, in a short article prefixed to the May number, deplores the death of Eugène Véron, the late editor, and one of the best of modern French art critics. (Macmillan & Co., Agents.)

THE TWO CHIEFS OF DUNBOY is scarcely more of a romance or less of an historical essay than several of Mr. James Anthony Froude's other works. The author's purpose seems to be to contrast the Celtic type, as shown in Mortimer O'Sullivan, the rightful Chief of Dunboy, with the Anglo-Irish Colonel Goring, who usurps his position in such a way as to enlist the sympathies of the reader on the side of the latter. In this he fails, as no one but a fanatic like Goring himself can take a favorable view of his position. The book will be read for its narrative portions, dealing with the wild adventures of smugglers and privateersmen among the rocky fastnesses of the southwest of Ireland during the anarchical times of the middle of the last century. Mr. Froude's political and social theories will be understood by few and accepted by fewer yet.

IMPRESSIONS OF RUSSIA, by Dr. Georg Brandes, in a translation by Samuel C. Eastman, has been added to Thomas Y. Crowell & Co.'s list, which already included translations of most of the works which have brought Russian literature and Russian life into prominence. Dr. Brandes, during his lecturing tours, made the acquaintance of many of the foremost men of modern Russia, and has much that is interesting to say about them and about their country. He discusses the Empire, its country and city aspects, its people and their ideas, its aristocracy, newspapers, art and literature. Though crammed with solid facts and deductions which will stand critical examination, it is a book which may be read for pleasure, owing to the abundance of anecdotes it contains and the many strange views of Russian extremists which it notes.

MR. FRANK SHORT'S illustrated pamphlet ON THE MAKING OF ETCHINGS is published here by William Everts Benjamin. It gives much useful information about plates, hammering, scraping and polishing, about using old plates, preparing the ground, and, in short, a variety of practical details not usually treated of in books on etching, while omitting little that is not likely to be discovered by the practitioner for himself in a very few trials. Utility rather than prettiness has been kept in mind in preparing the illustrations.

THROUGH BROKEN REEDS, by Will Amos Rice, is a collection of verses which have been given to the world beautifully printed and daintily bound by its publishers. Its failure cannot be attributed to them; but if by "Broken Reeds" Mr. Rice means bad grammar, false rhymes and lame versification, it may be, in part, to these faults of his own. We must add, however, that we can discover no trace of a poetic idea which might be worthy of better means of expression. (Boston: Charles H. Kilborn.)

A GIRL GRADUATE is certainly a novelty in fiction. A romance filled from beginning to end with school-girl talk and manners, in which the perplexities and troubles of the heroine are mainly about white muslin and a diploma, about studying modeling and Emerson, may claim the merit of opening an entirely new field. A love-story is, however, worked in between lessons, and the tale ends merrily with a shower of rice. It is by Celia Parker Wooley and is published by Houghton, Mifflin & Co.

FRIEND FRITZ is the most popular of the famous Erckmann-Chatrian novels. The two authors, who work together like one man, are at their best in describing the quaint characters to be met with on the banks of the Lauter, and the adventures of "L'Ami Fritz" will probably please more generations of readers than any other of their books. It has just been included in a very good translation in Scribner's series of "Popular Books in Yellow Paper Covers."

A STIFF-NECKED GENERATION, by L. B. Walford, is No. 105 of the "Leisure Moments" series, published by Henry Holt & Co. It deals with the unreal lords and ladies and the stereotyped pictures of fashionable society which form the stock in trade of a great many British novelists. It is no better and no worse than the majority of its kind, and will furnish harmless if not very stimulating reading for people overburdened with leisure.

WILLIAM O. STODDARD'S LIFE OF GROVER CLEVELAND has, like the "Life of Grant," been published out of its chronological order in the series on account of present interest in its subject. It is illustrated with not very artistic wood-cuts, but is otherwise very attractively gotten up. (Published by Frederick A. Stokes & Bro.)

A NEW cheap edition of Tolstoi's ANNA KARENINA, translated by Nathan Haskell Dole, is brought out by T. Y. Crowell & Co. "Anna Karenina" is not only Tolstoi's most popular work, but it is admittedly one of the few really great novels of this century. Mr. Dole is the authorized translator of Count Tolstoi's works.

## Correspondence.

## NOTICE TO TRANSIENT READERS.

Readers of The Art Amateur who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

## THE "BITING-IN" PROCESS IN ETCHING.

H. T.—Your drawing on the plate having been completed, take a flat hard-rubber basin or a porcelain bath such as photographers use. Dilute your acid with about half water, making it a little weaker in summer and stronger in winter, and place your plate in this solution, after having carefully covered the margin with stopping-out varnish. It is difficult to lay down rules for the length of time for the exposure. The sky and distance may be etched enough in ten minutes sometimes, and at other times they may require half an hour, and even longer. It depends on the quality of your copper, the exact strength of your acid, the temperature of your room, and other conditions too numerous to mention. The safest way is to use your own judgment when you see the acid working freely, which you can tell by the small bubbles forming on the drawing. Examine the plate after ten minutes, by taking it out of the acid, dipping it in clean water, drying it carefully with a blotter, and with a little turpentine rubbing off a small portion of the least important part of the sky so as to be able to judge of the depth of the lines. Should the depth of the lines not be sufficient, cover over the spot with stopping-out varnish, and expose it again to the acid. If, on the contrary, you should be satisfied, cover over all the parts etched sufficiently with the stopping-out varnish (which is simply thick asphaltum dissolved in turpentine). Now expose the plate for the second time, stopping out again when sufficiently etched, leaving the foreground only, and so on as your subject may require strength and vigor. Always prefer to have your acid too slow rather than too fast, as you will thereby attain better results. Use a feather to brush off the bubbles, while the plate is exposed to the acid, as there will then be less danger of the varnish tearing up.

## "THE GUITAR-PLAYER" IN WATER-COLORS.

A. H. B., Fort Spokane, W. T., asks for suggestions for treatment of "The Guitar-Player" (by Worms), published in The Art Amateur last May: Paint the dress in Indian yellow or deep cadmium toned with a little burnt sepia. A much browner tone of the same, relieved by a little rose madder, will do for the flesh. Use burnt sepia and terre verte mixed for the shadows, of course in very light washes, using warm tints, brown predominating, for the reflections. The yellow should be first applied and should be of full strength in the shadows, quite pale in the lights. The black mantilla may be toned a little with the sepia and terre verte, and in the reflections under the bosom, and where the scarf comes against the light part of the dress, with yellow. The hair black, reflections slightly bluish. The rose in the hair a rich carnation, toned with brown and green. If a trifle of the black runs into it no harm will be done. The fan may be in vermilion, paled with a good deal of white; the shoes of the same, the bows lighter. A gray background, broadly washed in with lamp-black, will much help the effect of the picture.

## FINISH FOR CARVED WORK.

SIR: I have carved for several years, but until recently I have not been able to finish my work satisfactorily. The use of linseed oil would, after a time, give an artificial, varnish-like glaze. Recently, while busy cleaning and oiling my furniture, an itinerant agent called to sell me some furniture polish. When he noticed the carvings, he said the wood needed filling as well as polishing, and he wrote me out the following recipe, remarking that the mixture would fill and polish the wood at the same time: Four ounces of beeswax, two ounces of butter of antimony, three-quarters of a pint of turpentine. Let it stand twenty-four hours.

After oiling my finished work twice, I applied the butter-like mixture with an old tooth-brush, allowed it to stand several hours, then gave it a brisk five minutes' rubbing with an old toilet hair-brush, which is excellent for the purpose. The result was a beautiful waxy surface with a satin-like gloss. A second thin application and polishing secured an improvement. I rubbed down the glazed surface of my furniture with fine emery paper and treated it to the wax finish with charming result.

The mixture is a poison and should be prepared by a chemist as dangerous chemical action takes place.

M. L., Carbondale, Pa.

## OUR DESIGNS AND THEIR PRODUCTION.

SIR: (1) Are the originals of your Supplement designs all made larger than the engravings will be, as in illustrations? (2) Are the oil studies in color, for Supplement, made larger also? For instance, must a flower study, for reproduction, be made larger than the natural size? Should they be on canvas, or does it matter? Does such a study in color become the property of the publisher?

N. F. B., Washington, D. C.

(1) The originals of the Supplement designs are either the same size as the reproductions, or from a third to a half larger. They are generally larger; for the reason that nearly all pen drawings reproduce finer and more clearly if reduced. (2) The reproductions in color may be either the same size as the originals or

smaller; it makes no difference, as photography is used and the camera can be adjusted at pleasure. It is never advisable, however, to reproduce a picture in color much larger than the original; for the lithographic artist is then called upon to use his own judgment in working out certain details, where he ought simply to be a copyist. It does not matter whether the painting is on canvas, mill-board, or wood. The study does not become the property of the publisher unless the artist agrees to make it so. That is entirely a matter of arrangement.

## CHINA PAINTING HINTS.

READER, Iowa.—Turpentine with a little "fat oil" is generally used. Sometimes when quick drying is required, a little spike oil is added. The proportions can only be learned by experience. Begin with turpentine only, and occasionally add a little of the other two until satisfied with the results.

A. N. O., Camden, N. J.—(1) Gold should not be placed over color until the latter has been successfully fired. (a) Shading one color with another may be done either by mixing one with another in varying proportions while working or by working one over another already fired. The latter plan gives a more definite, the former a softer effect. Colors may be worked together also by stippling or cross-hatching just as in highly finished water-color painting.

## COMBINING HARMONIOUS COLORS.

DEAR SIR: I would like suggestions for combining harmonious colors in three small rooms opening into each other by arches. Favorite colors are blue and tan. Should two parlors be furnished alike with regard to coloring, or could an effect of old rose be used in back parlor? What color of paper and carpets in two parlors, and what portières between the two arches, the third room being a bedroom? What color could be used in bedroom to produce a harmony of the three rooms? In a three-fold screen what panels would look well with one of fleur-de-lis? Please suggest background for the panels.

SUBSCRIBER.

It is not easy to harmonize blue and tan. Pleasing combinations of these colors may be produced, but it is hardly safe for any but a professional decorator to experiment with them. We would suggest, however, if "Subscriber" insists on attempting it, first, that a good deal of neutral gray with a sprinkling of silver be used to separate the two colors; second, that all the colors be light, the gray lightest, the blue darkest; third, that broken patterns be used as much as possible, and that the "tan" occupy more space than both the other colors. "Subscriber" has not told us how the rooms are lighted; but assuming that the first parlor receives most light and the bedroom least, we would recommend the following scheme: Let the walls of the front parlor have a patterned paper, colors as above, tan much predominating. To this there may be a frieze in which the blue shall predominate. The picture moulding, between, may be silvered. The ceiling to be of a very pale tone of robin's-egg blue in a very small, hardly perceptible pattern. Let the wood-work be warm in tone, but not dark. Cherry lightly stained, or pine rubbed with oil may do well. A few gilt frames or ornaments and brass-mounted fire-irons will be desirable. The furniture upholstery should incline to russet, rather darker and redder than the tan of the walls. The portières and window hangings may be in indigo, russet and deep yellow; the carpet in the same tones, indigo predominating. In the second parlor, omit the frieze and tint or paper the ceiling with light cream-color. The carpet and furniture should remain the same; the wood-work, if anything, be lighter in tone. The portières must be much lighter, and may be of old gold with a pattern in pale turquoise blue, or in pale salmon color of a somewhat rosy hue with a pattern in gray and silver. The wall-paper of the bedroom should be very light, and may have more blue in it than that of the outer rooms. The draperies may be in light turquoise with a little pale buff or salmon-color. The furniture should be lighter, the carpet still the same, if the rooms are ever to be seen en suite. For a background of the three-fold screen, try a sky of several tones of pale blue, using a conventional Japanese cloud treatment. Would put the fleur-de-lis panel in the centre, and in the two side panels merely a few crescent-shaped touches of silver in the lower part, to suggest rippling water.

## WOOD-CARVING.

A. N. C., Phila.—"A Handbook of Wood-Carving for Self-Instruction," by Miss Carrie Henderson, can be procured at The Art Amateur office. The price is \$1.

L. A. H., Ogdensburg, N. Y.—Wood-carving tools may be ordered through any large hardware house. It is desirable to avoid sets in boxes, as they are often of inferior make. For a beginning, a dozen assorted gouges, chisels, square and skew, a V tool, pick, pattern-wheel, rasp, files half round and triangular, mallet, saw, plane, compasses, sandpaper, and glue will be found sufficient. A heavy working bench is necessary.

## OIL PAINTING QUERIES.

H. M. G.—Cracking is caused by uneven drying, which may be occasioned by the use of any kind of medium if it is not well mixed with the paint. The pigments themselves, it is likely, are in fault, either because they have been badly ground and mixed or because they contain some dryer. Paints should be of a good consistency, not at all liquid, and should be used in that state as much as possible. The first painting should be perfectly dry before the second painting or retouching is begun. If you find it necessary to use a "medium," we would advise one composed of equal parts of linseed or nut oil, siccative Haerlem and turpentine, to be well shaken before being used, instead of megilp. If these instructions are followed, cracking will probably cease.

## THE ART AMATEUR.

J. A. T., Savannah, Ga.—To paint peaches in oil colors, the best effect will be obtained by placing the fruit so that the redder part is in shadow, with the strongest light falling on the yellowish side. Block in the broad shadows with raw umber, to which add a little crimson lake. Model up the form as far as possible and paint very thinly. When dry or nearly so set your palette with white, pale lemon yellow, pale cadmium, rose madder, raw Sienna, raw umber, crimson lake and cobalt blue. Add a little rose madder to the pale lemon yellow for the lighter parts, and load it on freely, adding some white for the highest lights. The other colors must be worked in according to the coloring of the model before you. Use white very sparingly in the shadows, adding enough only to the other colors to render them opaque. A little cobalt dragged over the shadows will give the necessary bloom. A simple palette for painting Malaga grapes may be set as follows: Raw umber, pale Zinnober green, pale lemon yellow, raw Sienna and white.

L. O. S., Washington, D. C.—The "Flemish Maiden," published in *The Art Amateur*, November, 1887, may be treated in oil colors, as follows: Use the same scheme of color as was given there for treating the design in mineral colors. Sketch in the drawing lightly with charcoal; then secure a neat outline with raw umber thinned with turpentine. For the general tone of the background take ivory black, cobalt and yellow ochre mixed with white; add raw umber for the darker parts and use less white. For the chair, paint the light parts with yellow ochre, black and white; shade with raw umber and black. Paint the head-dress with raw Sienna and raw umber, using light French Naples yellow for the high lights. For the blue dress take cobalt blue and white, adding a little emerald green; shade this with cobalt mixed with a little raw Sienna and for the darkest parts add raw umber. For the black velvet ribbons mix indigo, burnt Sienna and crimson lake; drag a little white over this for the high lights only. Shade the white drapery with cobalt, yellow ochre, ivory black and white mixed. Load on the white paint for the high lights, having previously mixed with it enough yellow ochre to take off the rawness. For the flesh, paint in the darkest shadows with raw umber and a little Indian red; introduce a pearly gray tone between the high lights and dark shadows with cobalt, scarlet vermilion and white mixed. Make the light flesh color with white and scarlet vermilion; add a little rose madder on the cheek. For the hair mix raw Sienna, burnt Sienna and white; modify this with black if it be too bright. For the rose and salmon colored ribbon take scarlet vermilion, white and a touch of lemon yellow; shade this with rose madder and a little of the complexion gray; add a few sharp touches where necessary with burnt Sienna and crimson lake mixed.

## ENLARGEMENTS FOR CRAYON PORTRAITURE.

M., Williamsburg, Ky.—The pantograph is a simple aid for an enlargement from a photograph, and we do not understand why you have failed with it. If you can draw, it is best to do without all such assistance. Artistically speaking, however, it is better to use a pantograph than a solar print; for, although the latter is of great help to the novice in crayon portraiture (who has little more to do than go over the photographic image on it), such a picture, after all, will be largely composed of the photograph which forms its foundation and is certain to fade before long. If, despite this warning, you still wish to work over a solar

print, send the photograph which is to be enlarged to a photographer who makes a specialty of such things, such as George R. Rockwood, 19 Union Square, New York. We cannot speak from experience of the merits of the camera you mention.

## PAINTED WINDOW SCREENS.

C. A. K., Carson City, Mich.—Window screens should, of course, be transparent. Black silk gauze is a very suitable material. Bolting cloth or clear muslin could be substituted, but both soil quickly. Oil colors are best, because they sink through and look almost equally well on both sides. Use a little turpentine to prevent them from spreading, and paint thinly. Do not work up more than can be helped. The gauze must be stretched in an open frame. Being transparent, it can be placed over the design, which can readily be seen through it, and the outline can then be lightly put in with thin white paint. For this kind of decoration birds or butterflies, with flowers or fruit, are best. Some of the double-page designs, after Schüller, given in back numbers of *The Art Amateur*, will be found very suitable for the purpose.

## SUNDRY QUERIES ANSWERED.

ADMIRER, Madison, N. J.—Prang and most large lithographing firms.

M. G. S., Detroit.—You will probably find such a design in *The Art Amateur* at an early date.

L. S., Bridgeton, Me.—Communicate with Miss M. A. Vinton, Cooper Institute, New York City.

C. C., Newton, Kan.—Ordinary oil colors are used for painting on tin. We never heard of tin being "fired."

J. J., Ontario.—Wall-paper designs should be colored, of course. Fr. Beck & Co. buy original designs of merit.

E. C. S., Waynesburg, Pa.—We are sorry that we can give you no information as to the whereabouts of your son.

M. K., Hamilton, Can., and Mrs. H. B. S., Lake City, Minn.—We shall try to comply with your request very soon.

C. E., Manhattanville.—Hartmann's art store is no longer in Fourth Avenue. His address is 817 Broadway, this city.

MISS MCC. will find the new Voigtländer Euryscope or the Gundlach portrait lens perfectly satisfactory for her purpose.

J. T. C., Fairmont, W. Va.—Our study of "Pansies" is entirely out of print, although there have been two editions of it. A new one will be given soon.

C. L. O.—"Pharaoh's Horses" is out of print, and plates destroyed. "Beatrice Cenci" can be had of William Bruns, 325 Broadway, New York City.

C. M., Milwaukee.—The information you ask for can be found by consulting "The United States Art Directory," published by Cassell & Co., New York.

M. H. H., Baltimore.—We shall try and give soon "a study of white (Malaga) grapes to match those by the late A. J. H. Way," according to your suggestion.

M. M.—The "Braun" photographs are to be had at Wunderlich's, Broadway, near Seventeenth Street, and at Schaus's, Fifth Avenue, near Twenty-fifth Street.

W. A., Leadville, Col.—Aluminium leaf and Aluminium bronze powder may be had of any wholesale dealer in artists' materials. Persons living in the country may get either in small quantities through the mail.

LEOTA, Glencoe, Ia.—The drawings for the photo-engraving processes should be made somewhat larger (at least a third) than the plates to be reproduced, in order that greater sharpness may be obtained by reduction.

MRS. E. L. B., Manistee, Mich.—(1) A large picture, in colors of dogs is in preparation, and it will probably be the most popular thing of the kind we have ever given. (2) We intend to give some studies of chickens very soon.

S., Madison Square.—Mrs. Charles Goodyear, of Boston, we understand, is to have classes in water-color painting and china painting at the Society of Decorative Art Rooms in New York next fall, and she is to have an exhibition of her work there. You can then see and judge for yourself.

SUBSCRIBER, Newton, Kan.—The best thing for all oil and grease stains is the hot iron. Lay several folds of brown paper over and under the material, and pass the hot iron over the whole, changing the paper as often as may be necessary. An application of benzine or turpentine will help to soften the stain.

H. N. B., Washington.—Hartmann, Goldberg, Wynne and others, who advertise in our columns, keep a large assortment of colored chromos for copying. One of them could surely supply what you require. Perhaps the brilliant little Spanish coast scene, after Matt Morgan, given in the July number of *The Art Amateur*, may answer your purpose. The original was in gouache, but it can readily be copied in oils, all the colors being opaque.

K. E. M., Neb.—We quite appreciate the advantages some of our readers find in learning through our columns the places where they can buy the materials mentioned and the prices of the goods, and we shall try in future to give more attention to this matter. We are naturally anxious to exclude from our columns anything which resembles the business "puffs" too common in most publications. But, of course, this feeling may be carried too far, as you seem to suggest.

J. H. B., Bristol, Pa.—There is "A Course of Water-Color Painting," by R. P. Leitch, published by Cassell & Co., 104 and 106 Fourth Avenue, New York, price \$2.50; it gives small colored landscape studies, with directions for copying. We know of no book on this plan that contains fac-similes of larger and more highly finished landscapes. Many of the plates accompanying *The Art Amateur* may, even if they are given for oils, be produced with corresponding effects in water-colors by carrying out the principles laid down in our articles on "Landscape Painting in Water-Colors." A new series of articles on water-color painting will appear in *The Art Amateur* very soon.

ELEANOR G. H.—As in all the photo-engraving processes, the first step is to obtain a photograph on gelatine treated with bi-chromate of potash, which will dissolve in warm water where not affected by the sunlight. The darks of a subject so photographed may be washed away, leaving the lights in relief. When this is done, the film of gelatine is dried, inked with printer's ink by a roller, and a proof is taken from it. This proof is transferred to a zinc plate by pressure. The plate is then etched with weak etching acid, composed of nitric and muriatic acid and water in proportions which must be determined by experiment. When finished, it is to be printed from as a relief plate. The original photograph being from a negative image, the blacks and lights will be in their proper places. The process is best suited for copying rather bold crayon and pen-and-ink drawings.

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